

# VOGUE

FEBRUARY 15

More Taste  
Than  
Money...

the 1956 fashion it buys

News: City-Shoe Colours

50 CENTS

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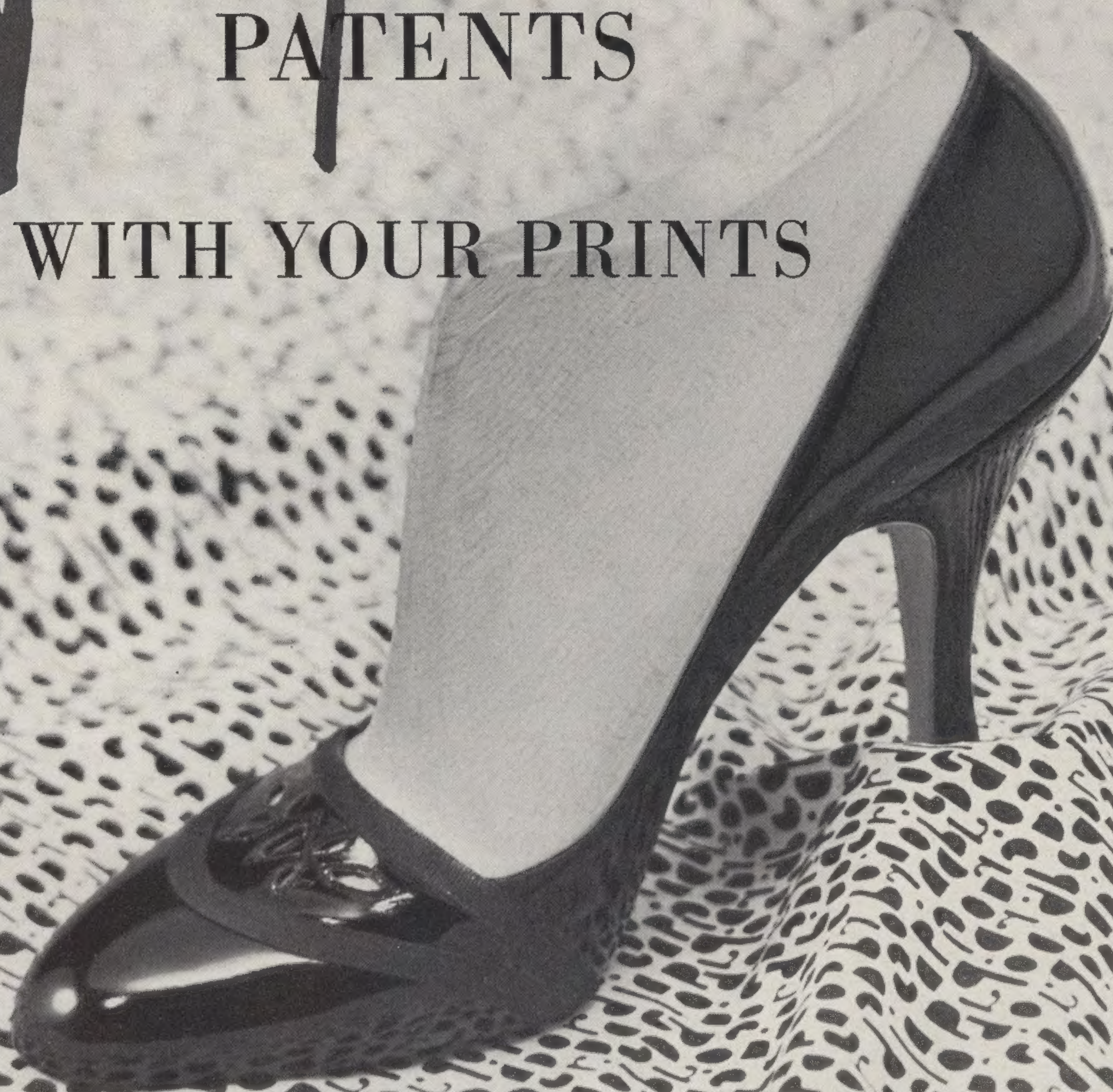
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# VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S.V.-PATCÉVITCH Publisher

## FEBRUARY 15, 1956

### COVER

Colour this spring: changing costumes clear to the toe tips. Here, beige plus a nasturtium hat and (on the screen) a whole range of city-shoes to choose from—so much news, in fact, that we'll give the details on the shoes and the Adele Simpson costume on page 134. Hat here: Mr. John. "Perfect Holiday" lipstick: by Charles of the Ritz. Screen designed by Mary Suzuki.



KAREN RADKAI

### VOGUE'S DIET DISCOVERIES

- 63 Vogue's eye view of eating your way into fashion
- 64-67 Vogue's Diet Authority: transcript of the first meeting
- 68 How to stay 10 lbs. thinner
- 126 New ways to go through the motions of exercise
- 130 Vogue's classic "Diet X," reprinted

### FASHION

- 70 The fashion for colour—starting with the shoe
- 71 Sheath news, shoe news, all in blue
- 72 The blue of the fashion
- 74 More news, arriving in blue shoes
- 76 Shoe news continued: grey-blues, goldier browns and reds
- 78 New beiges, wearing new golden accessories
- 80 Two coat fashions—safe as houses
- 82-85 The news—in navy blue
- 86-95 More taste than money: the 1956 fashion it buys
- 96 New red cache: coats, suits, complete costume
- 104 1956 orangerie: a pick of junior fashion
- 106-109 New looks—complete in Vogue Pattern envelopes
- 116 Growing on shoe trees: more flats
- 118-123 Vogue edits for the seven-to-twelves: a girl's wardrobe
- 124 Spring fittings for Mrs. Exeter in many sizes

### FEATURES • ARTICLES • PEOPLE

- 61 Gossipy Memo on Travel
- 98 Edward Everett Tanner III, author of "Auntie Mame"
- 99 People Are Talking About . . .
- 110 Armando Reverón: Venezuelan painter
- 112 Thornton Wilder
- 113 Mr. and Mrs. Albert Hackett
- 114 "Cuttings from Custom-Order." By Booton Herndon

### ENTERTAINING • THE HOUSE

- 100 The house of Baron and Baroness Philippe de Rothschild
- 102 Quilting in decoration; embroidered curtains

### DEPARTMENTS

- 48 Shop Hound
- 54 Vogue's School and Camp Directory





*Ben Gershel* designed by *Robert Knox*





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worsted box jacket suit, braid-bound, slim and new.

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from*

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all the news is  
black and white and  
happening inches below your hemline...

happening in gleaming black  
patent and glove soft leather...

on the pointiest toes,

the slimmest heels,

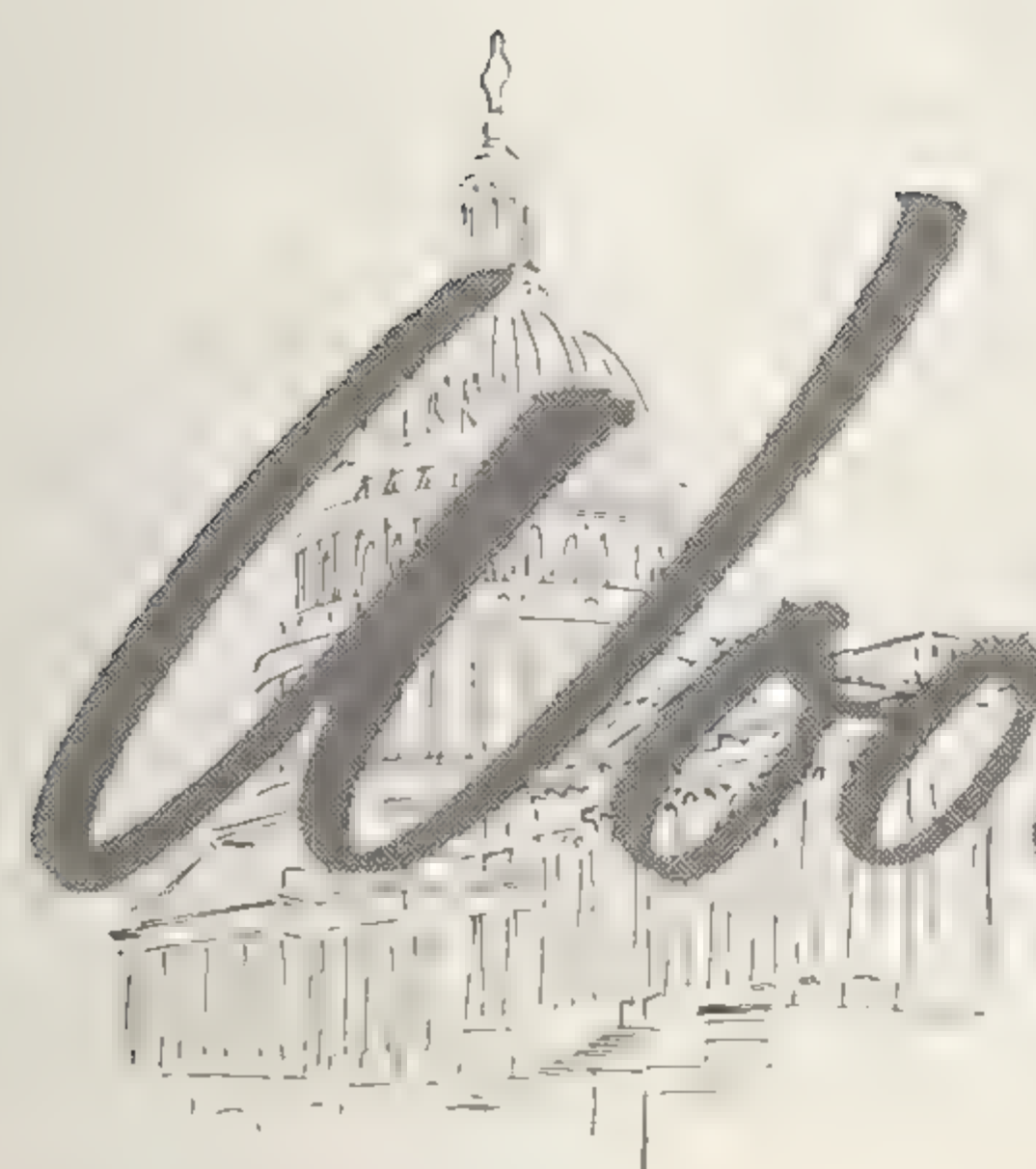
and throat lines that are plumb-straight.

Very delicate, very elegant new look

for a pretty foot by *Svecca*

Pump, \$16.95... Skimmer, \$14.95.

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look... as  
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It's at home everywhere and everywhere  
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She has That Ayres Look—a simplified  
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insight for the up-and-coming in fash-  
ion. Behind the nicety of clothes with  
this fresh, relaxed manner is the store,  
L. S. Ayres & Company of Indianapolis,  
who with flair and conviction sponsors  
this special chic because it wears well  
wherever in the world it happens to be.  
Her coat is a Monte-Sano tweed reefer,  
her hat of straw by Emme. Photographed  
on Cape Cod by Richard Avedon.



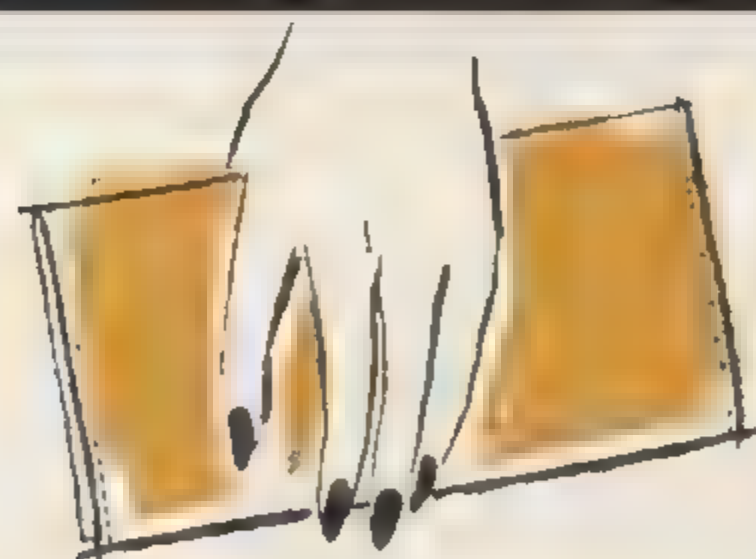
*it does so much for you!*



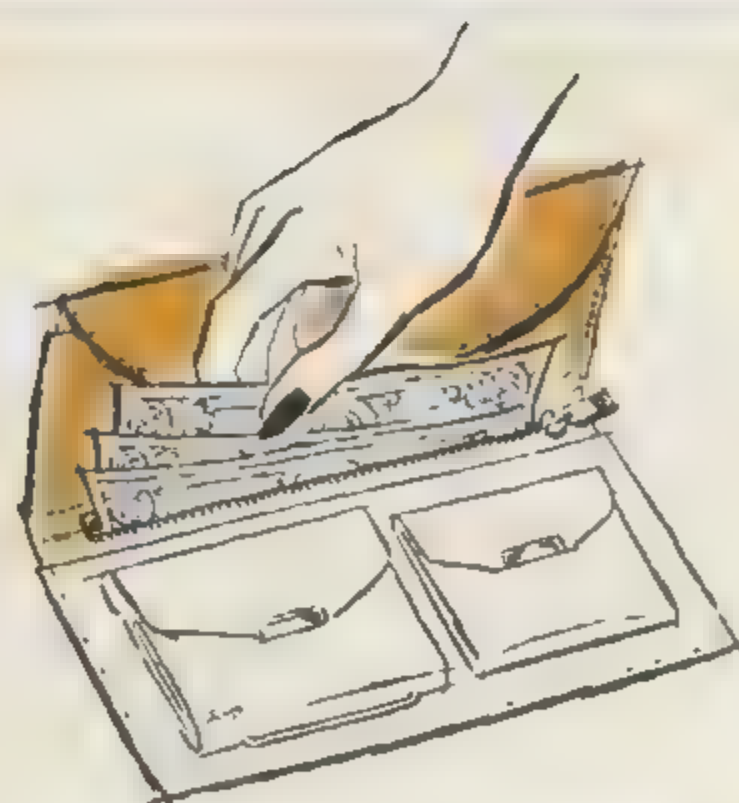
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Available in five fashion  
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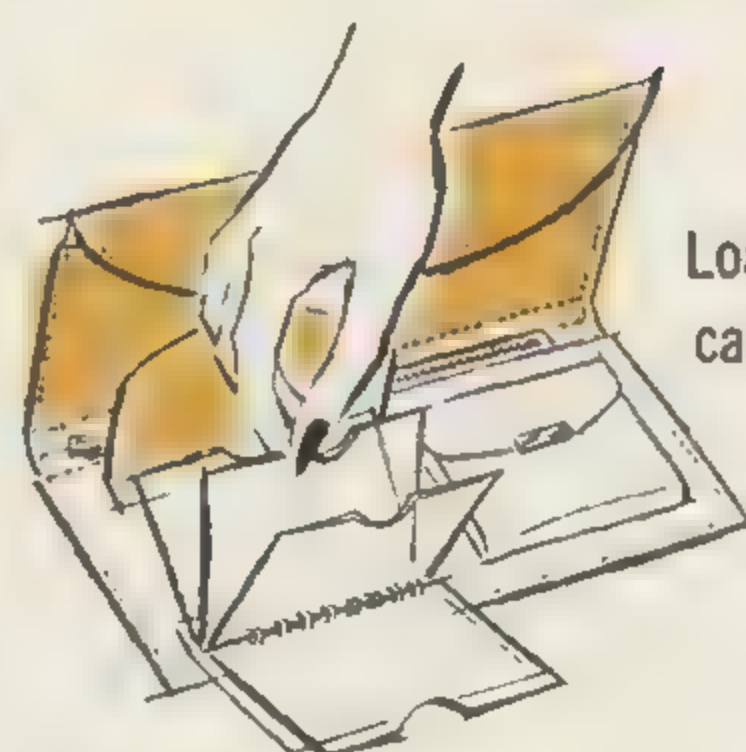
A fascinating, fashionable handful



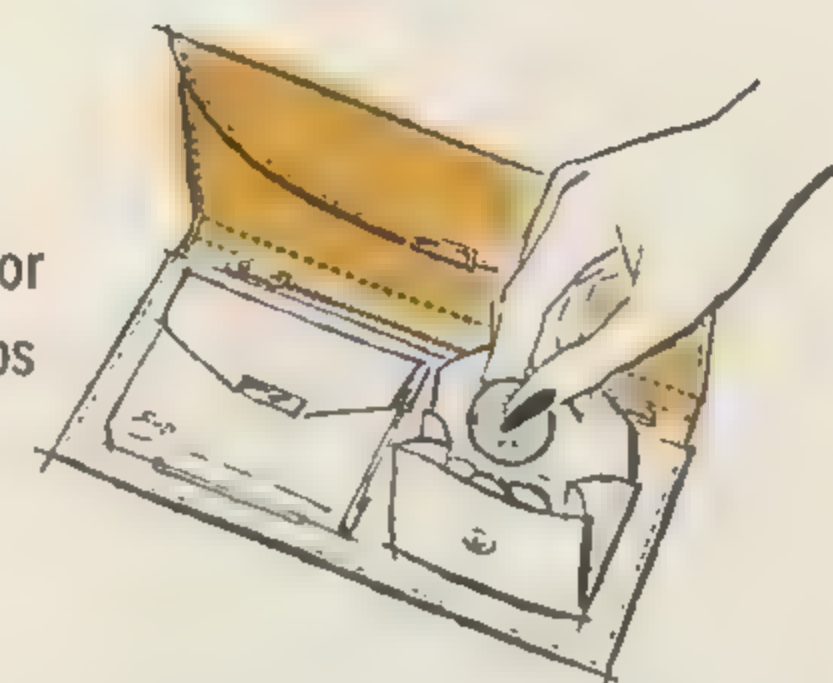
A secure, functional billfold



A spacious cosmetic bag



Loads of room for  
cards and photos



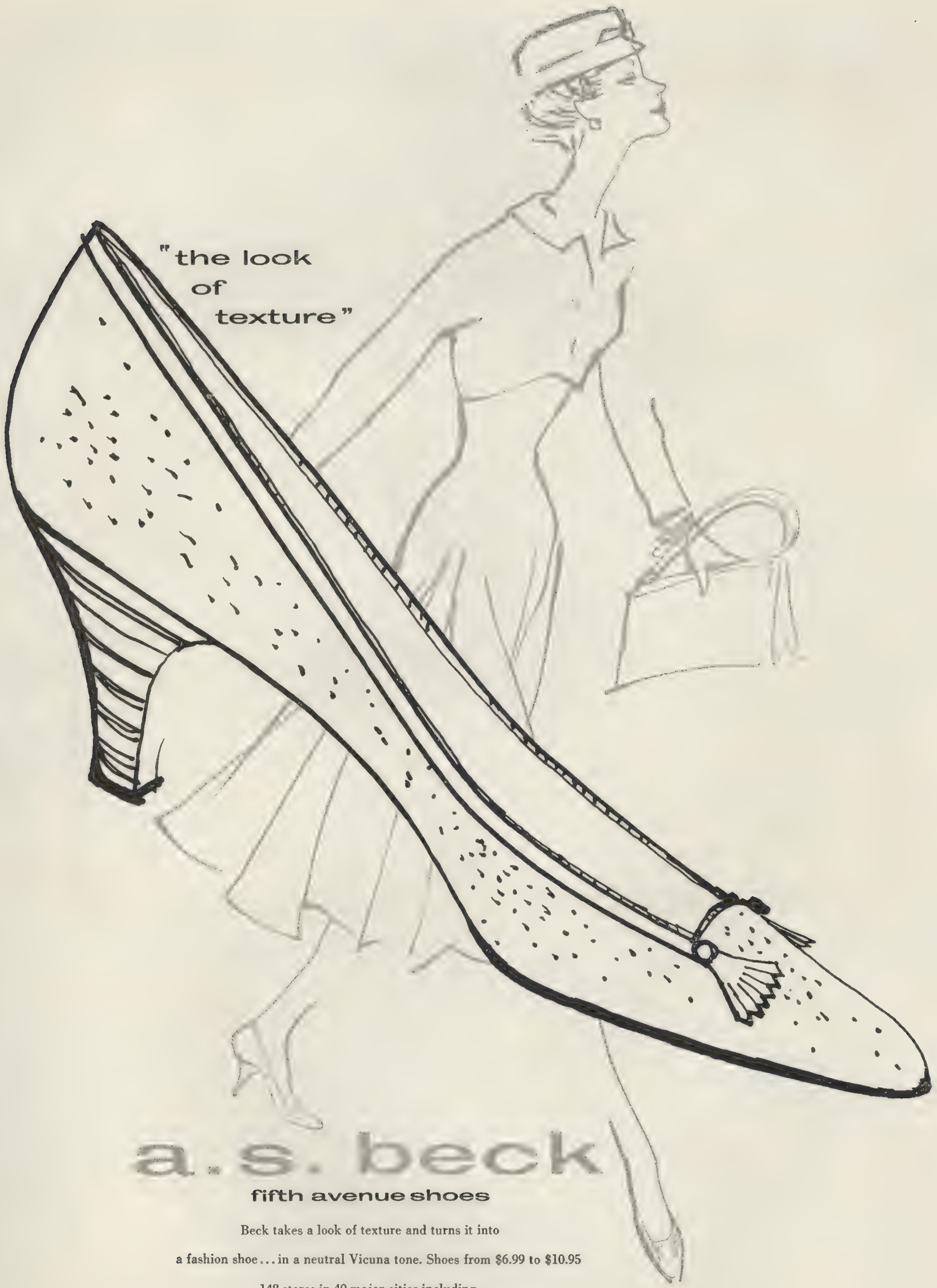
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sophisticated new  
silhouette...  
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## Hattie Carnegie



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in palomino beige  
chiffon flannel.*

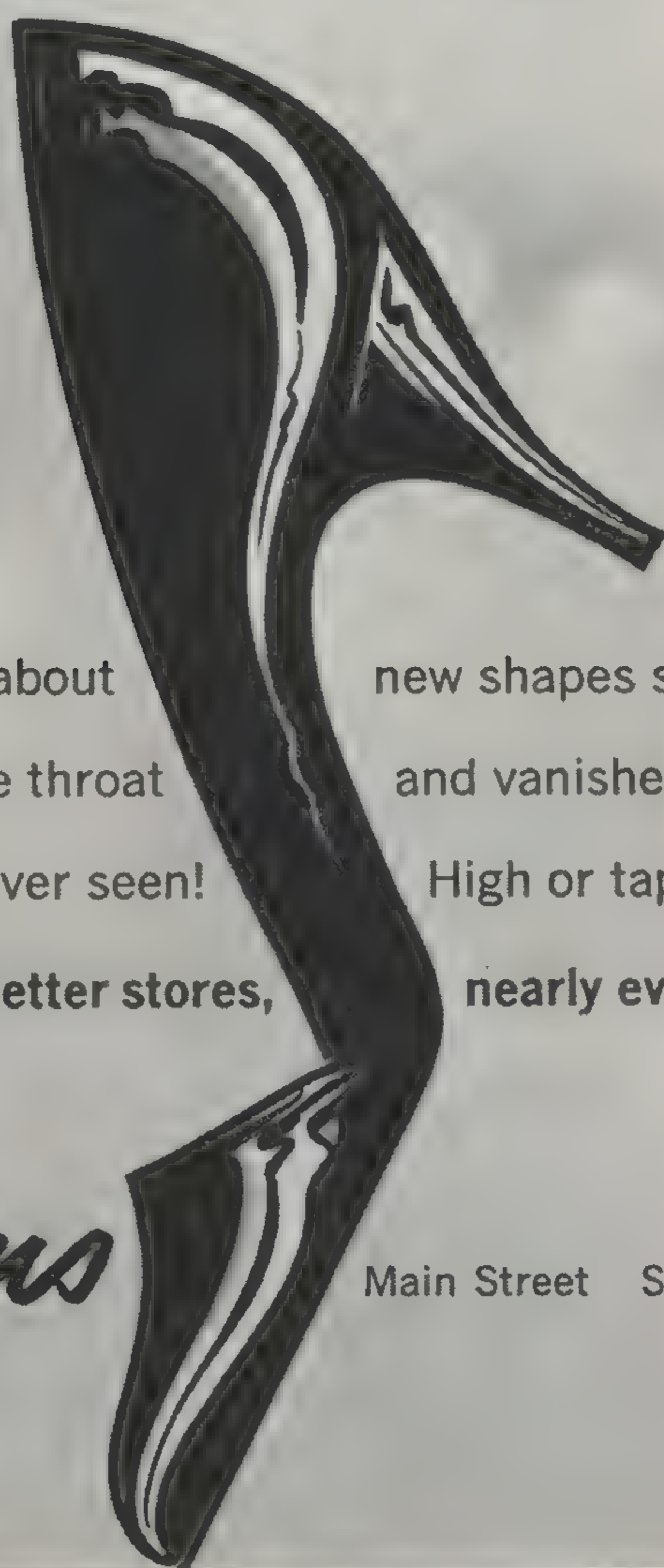
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the Italian-inspired square throat  
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 by **Larry Aldrich**, about 90.00  
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patent leather  
is*

SETON





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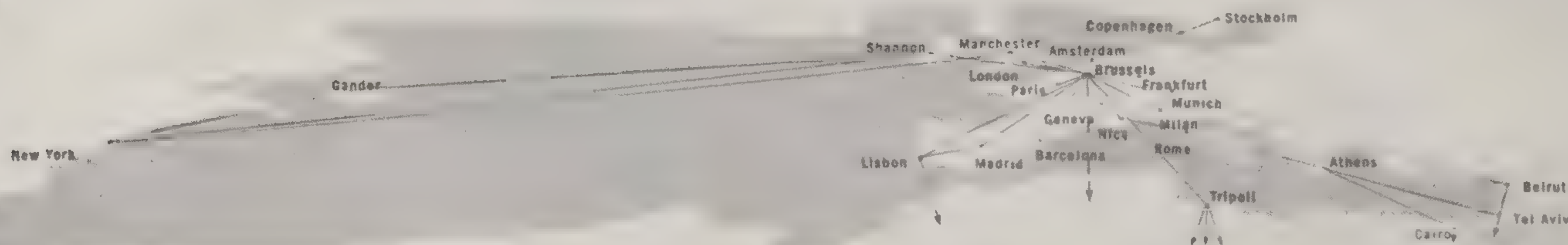
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by *sportwhirl*

*designed by Jeanne Campbell*

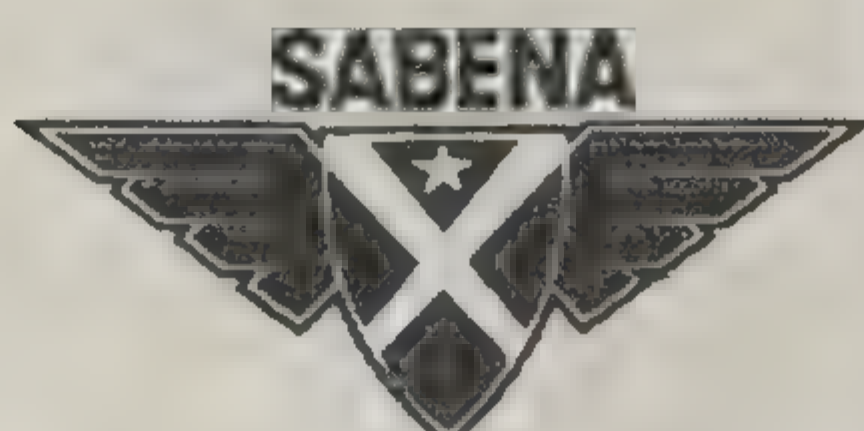
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*Quick  
lift  
to  
fashion!*

*at peck & peck*



BELGIAN WORLD AIRLINES

blouse. Both costumes in frosted 100% wool tweed of cornflower blue, seafoam and beige, sizes 8 to 16, \$49.95. At all Peck & Peck stores. Sportwhirl, Inc., 498 Seventh Ave., New York 18.





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to fashion!*

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**Archer** *Stockings for Lovely Women*

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Important because it will play a leading role in your most beautiful spring.

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... the blue of your eyes?



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The rustle of Spring in Barbizon's Nylon Orlon Taffeta that stays crisp forever, looks ever new! In a complete line up of delicious colors with fabulous trims of Nylon lace, embroidery and net. The bouffant petticoat, "Petti-Sweet" retails at \$9. The pencil-slim, shadowproof slip "Endear" at \$6. Other styles too... at leading stores everywhere.

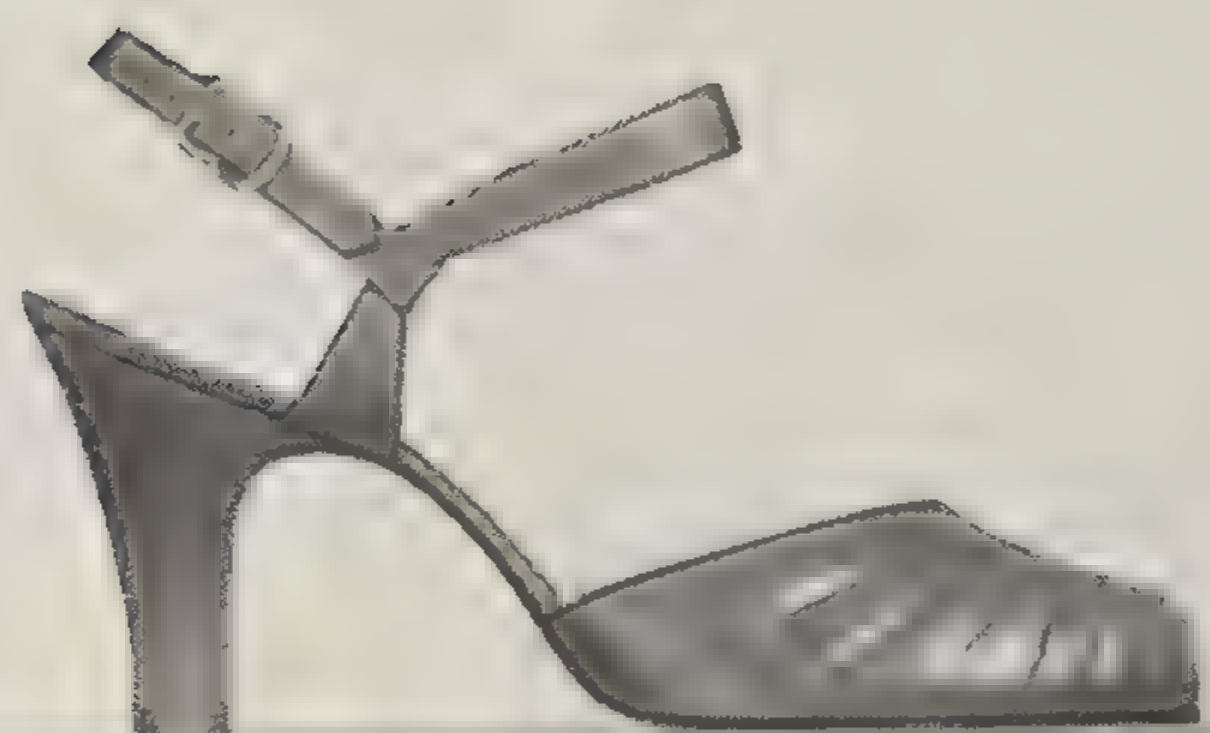


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SHOES

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Cherished for fit

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Too young  
to wear

Seamless  
Stockings

by *Hanes*



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by *Artemis*<sup>®</sup>

Romantic confections for your private life . . . lustrous  
dots embroidered on gossamer nylon tricot over opaque  
nylon tricot . . . exquisitely etched in nylon Val lace.

- Slip in all white, 32-40 regular and tall, 32-36 short. Pink on white, 32-40 regular length. \$5.98

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- Petticoat, waist sizes 24-32. \$3.98

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pale  
and  
fascinating

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flash of light  
for a dark costume  
and all things  
to all colors for '56.  
Here, in three versions,  
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ORIGINALS

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beautiful

## New from DuBarry Royal Treatment with Royal Jelly of the Queen Bee

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Here's concentrated beauty-power in *action*. Suddenly your skin is softer, smoother, more supple. Suddenly dryness disappears—tiny surface lines don't even show! Your whole face takes on a moist, fresh, April sheen.

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## SHOP HOUND

...February refreshers

*Big rings, around again,* as Vogue reported recently. And here's a ring to accent almost any beautiful hand, beautifully: a large cultured pearl resting on a flock of diamonds, all set on a 14-k. gold band. \$465, tax inc. ppd. Johnston Jewelers, The Waldorf Astoria, New York 22.



*Walking illustration* of the walking shoe that's pretty as well. These have a strong last, moderate heels, nice lines, and a little criss-cross at the toe. In black calfskin, \$22.95; black or brown alligator, \$39.95. Sizes, 4½ to 9, AAA to C widths. Mayfair Ltd., 526 Madison Ave., N. Y. 22.



*One way to put colour in your clothes life:* to know a cleaner who's a famous dyer as well. At B. J. Denihan's, they've built quite a reputation with their dyeing process—drawing on the best domestic and imported dyes, they can give anything from a cashmere sweater to a vicuña coat the cast of colour you're after, no matter how subtle a shade it may be. (About colour *per se*: see February 1 Vogue for how essential it is to the new fashion.) And everything at Denihan's gets thoroughgoing attention: linings come through beautifully, hems are even, pleats crisply pleated. B. J. Denihan, 215 East 64th Street, New York 21.

*The date and a yearly dividend* via this calendar-bank. It's become a favourite with the thrifty. One quarter deposited daily adds up to a nice balance (\$91.50) at year's end. \$2 per bank; 3 for \$5.75 ppd. From Leecraft, Dept. VG, 300 Albany Avenue, Brooklyn 13, New York.



MEHLMANN

*Plates that make flowers grow—* every purchase benefits the Brooklyn Botanic Garden (one of their many projects: the Garden of Fragrance for the blind). White china, with a Lily Pond, or Japanese Garden pattern. Each, \$4.40 ppd. Women's Auxiliary, Brooklyn Botanic Garden, 1000 Washington Avenue, Brooklyn 25, New York.



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Your town outfit for Spring, tailored with the  
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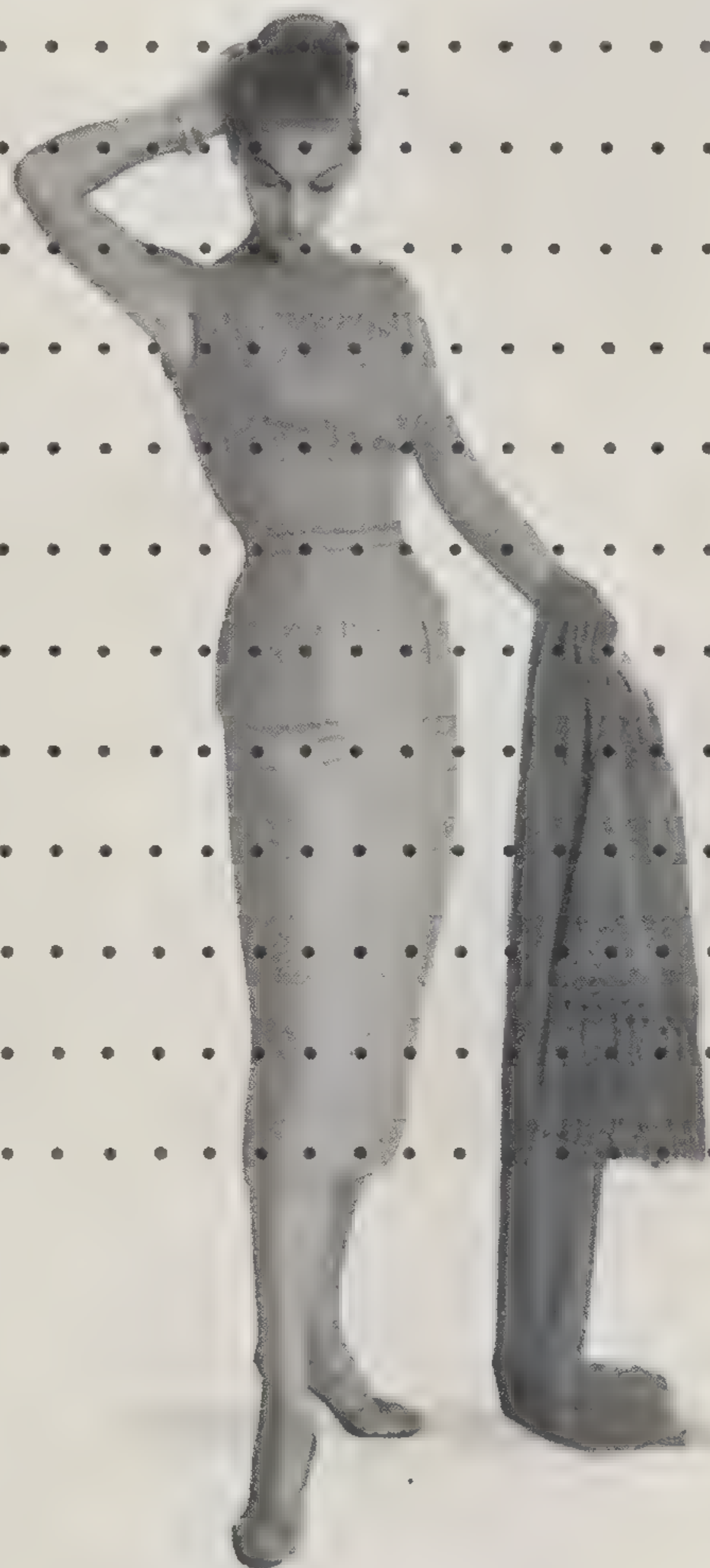


# RECORD OF ADVERTISING PAGES IN WOMEN'S MAGAZINES

YEAR 1955

First 15 Magazines	Pages
VOGUE . . . . .	1708
Good Housekeeping . . . . .	1423
Seventeen . . . . .	1326
Mademoiselle . . . . .	1229
Ladies' Home Journal . . . . .	1210
Charm . . . . .	1209
Glamour . . . . .	1179
Harper's Bazaar . . . . .	1168
McCall's . . . . .	888
Family Circle . . . . .	774
Parents . . . . .	703
Woman's Day . . . . .	683
True Story . . . . .	639
Woman's Home Companion . . . . .	633
Photoplay . . . . .	456

Research Report #1232  
Source: Printers' Ink



let's look  
at some  
figures . . .

However you read Vogue—from front to back, or from back to front; as a reader, or as a person whose business is in the field of fashion—we think that you might like to know where Vogue stands in the estimation of advertisers. Without qualification (and Vogue is the only magazine that can make that claim), Vogue carries more advertising than any other women's magazine.

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Buffalo 2, N. Y. . . . . L. L. Berger, Inc.  
Chicago, Ill. . . . . Marshall Field & Co.  
Cincinnati, Ohio . . . . . Giddings  
Detroit, Michigan . . . . . The J. L. Hudson Co.  
El Paso, Texas . . . . . The White House  
Evanston, Ill. . . . . Bramson  
Ft. Worth, Texas . . . . . The Fair  
Hartford, Conn. . . . . G. Fox & Co.  
Houston, Texas . . . . . Sakowitz Bros.  
Indianapolis 9, Ind. . . . . The Wm. H. Block Co.  
Jackson, Miss. . . . . Kennington's  
Kansas City, Mo. . . . . Harzfeld's  
Lexington, Ky. . . . . Stewart's  
Louisville, Ky. . . . . Stewart's  
Lubbock, Texas . . . . . Hemphill Wells, Co.  
Milwaukee, Wis. . . . . T. A. Chapman Co.  
Minneapolis, Minn. . . . . Dayton's  
Newark, N. J. . . . . L. Bamberger & Co.  
New York City . . . . . Henri Bendel, Inc.  
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New York City . . . . . Bloomingdale's  
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Pittsburgh, Pa. . . . . Joseph Horne Co.  
Portland, Oregon . . . . . Lipman Wolfe & Co.  
Richmond, Va. . . . . Miller & Rhoads  
Rochester, N. Y. . . . . B. Forman Co.  
St. Louis, Mo. . . . . Stix, Baer & Fuller  
St. Paul, Minn. . . . . Field Schlick, Inc.  
Salt Lake City, Utah . . . . . ZCMI  
Scranton, Pa. . . . . The Globe Store in Scranton  
Seattle, Wash. . . . . Best's Apparel Inc.  
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38 EAST 30th STREET, NEW YORK CITY

VOGUE incorporating Vanity Fair





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Saramae's wonderful new Chivalry collection... sword-slim, pure silk petticoats in authentic motifs inspired by brilliant Crusade banners. Made to fit exquisitely... with a perfectly flat hipline and concealed rear zipper. \$8.95

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softer, care-free

Orlon

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yes, you!

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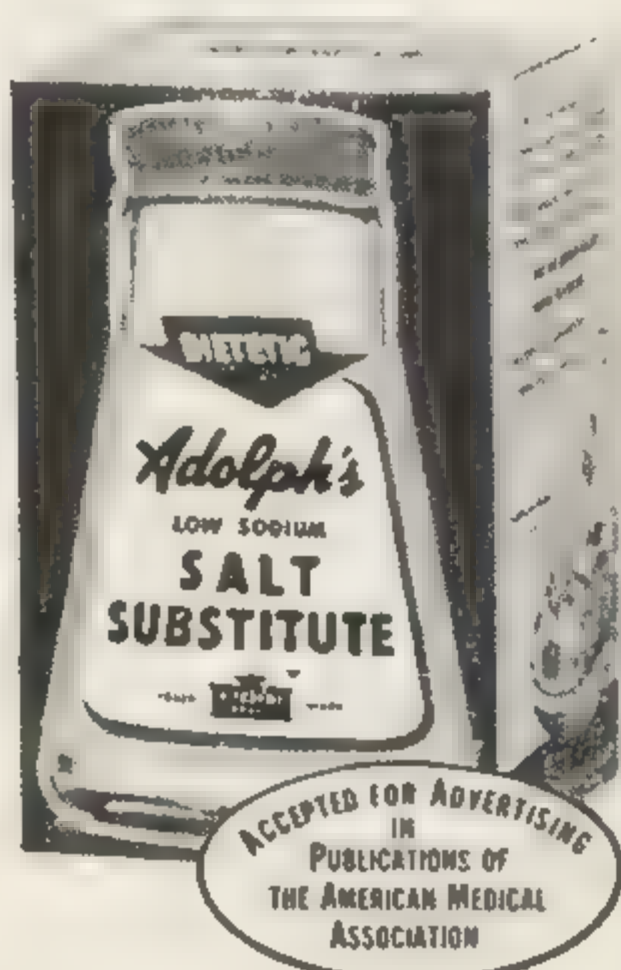
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Use the best-tasting  
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- sprinkles  
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- enhances  
food flavor
- retains flavor  
in cooking  
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On sale at grocers everywhere

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**NEW** AVAILABLE FOR THE FIRST TIME  
**ADOLPH'S** Low Sodium **MEAT TENDERIZER**  
Seasoned and Non-Seasoned makes every cut  
and grade of meat extra tender and flavorful.  
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1407 Broadway, New York, N. Y.

America's Finest Sweaters

as seen on page 52  
available at these and  
other fine stores

Allens	Columbia, S.C.
Advance Shop	McAllen, Tex.
Aquila	Omaha, Nebr.
Bersons	Norfolk, Va.
Bird Speakman	Wilmington, Del.
Malcolm Brock	Bakersfield, Cal.
Byck Bros.	Louisville, Ky.
Norman Cassidy	Des Moines, Ia.
Chasmofts	Kansas City, Mo.
College Shop	Tucson, Ariz.
Colemans	Boston, Mass.
Crickett Shop	Atlanta, Ga.
DeJongs	Evansville, Ind.
Dress Box	Westport, Conn.
Erlbachers	Washington, D.C.
Everitt Buelow	Houston, Tex.
The Fashion	Lake Charles, La.
Frankels	Cedar Rapids, Ia.
Given Bros.	El Paso, Tex.
Gorton Coy	Elmira, N.Y.
Harmon Shops	Rockville Center, N.Y.
Homborgers	Atlantic City, N.J.
Haffers	San Diego, Cal.
Hathaways	Cleveland, Ohio
Hirschs	Chicago, Ill.
Hess Apparel	Salisbury, N.C.
Hannas	Newport News, Va.
Henry Harris	Cincinnati, Ohio
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Montreal; Toronto; Winnipeg; Edmonton; Quebec	
Jackson Graves	Minneapolis; St. Paul
Josephs	Buffalo, N.Y.
Levys	Sweetwater, Tex.
Drays	Tenafly, N.J.
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Washington, Pa.; Wheeling, W. Va.; Steubenville, O.	
Maxines	Pittsburgh, Pa.
Merkel & Gelman	Glens Falls, N.Y.
Messengers	New Rochelle, N.Y.
Milady Shop	South Bend, Ind.
Miriam's	Salt Lake City, Utah
Oreck's	Duluth, Minn.
Royers	Greensburg, Pa.
Schradzki	Peoria, Ill.
Scotts	Lawton, Okla.
B. Siegel	Detroit, Mich.
Stacys	Trenton, N.J.
Betty Wales	Garden City, L.I.
Wisconsin Apparel	Milwaukee, Wisc.

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WONDERFUL

HAS

HAPPENED

TO

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They were always

the *smartest*—

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they'll be the *easiest*.

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IN MARCH 1

VOGUE

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For advice: write Vogue's School & Camp Bureau,  
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WOODLAND PARK, COLORADO  
Separate ranches 6 mi. apart, for boys & girls 10-17. Riding, all sports. Weekly inter-ranch socials. 2-wk. optional auto tour. Sightseeing. 29th year. Lee V. Hermann, Director

### Girls' Camps

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#### CAMP COWASSET

Summer of fun on Cape Cod. All salt water sports, sailing, swimming, riding, archery, tennis, crafts, music, dancing, dramatics, trips. Log cabins in spicy pines. Ages 5-16, 4 groups. 41st yr. Catalog. Beatrice V. Hunt, Dir., Holbrook, Massachusetts.

#### TEELA-WOOKET

The Horseback Camps of Vermont. A glorious summer of riding, fun, adventure! Water sports, golf, tennis, archery, dramatics, crafts, trips. \$375-\$475, no extras. Outfit may be rented. Booklet (give age). C. A. Roys, 38 Ordway Rd., Wellesley Hills, Mass.

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FREE DAILY RIDING FOR ALL. Finest show horses, mounted lance drill, trail riding, jumping optional. Sailing, racing tactics, aquaplaning, dramatics, golf, tennis, archery, swimming, crafts, trips. NO EXTRA!  
"THE COMPLETE AND DIFFERENT CAMP".  
NEW: BUFF LEDGE DIVISION—GIRLS 7 and up, with added program for the younger girls. GIVE AGE. Booklet both divisions. Write winter office: Mr. & Mrs. H. E. Brown, Box V286, E. Weymouth 89, Mass. Water Skiing

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Write Registrar, Rm. 202. Intensive 1-year course Fashion Merchandising incl. Buying, Modeling, Selling in stores Saturday with pay. Attractive dormitory for girls. (No connection with Vogue Magazine.)

There is always a demand for trained people in every field of work. Listed here are good schools offering courses to meet both present and future needs . . . prepare now if you hope for a career. Letters mentioning Vogue will receive special attention.

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Only a few short months remain before most camps open.  
For help in choosing one, please fill in our coupon.

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Type of camp preferred \_\_\_\_\_

Location \_\_\_\_\_ Approximate fee \_\_\_\_\_

2-15-56



*"Do husbands really behave this way outside of cartoons?"*

*"He didn't notice that the eggs are done his favorite way.*

*"He didn't notice that I'm not wearing curlers.*

*"I even put on lipstick and his favorite peignoir.*

*"Yet he hardly said good morning—just grunted.*

*"Something's burning and it's not the toast.*

*"It's me.*

*Especially when I think of*

*...the men I might have married"*

On the next five pages, Warner's takes you on a romantic trip through Might-Have-Been . . . together with five romantic fashion realities. No matter what *might* have happened—there's a Merry Widow® that can turn *tonight* into a beautiful future.

WARNER'S





"There was that reporter—'Scoop.' I adored the way he'd dangle a cigarette out of his mouth and talk at the same time. He *begged* me to go with him on his first assignment. We'd be seeing life from behind a typewriter. On the spot when headlines are made . . .

"And wherever the news took us—there I'd be—interview-worthy myself. In, for instance, an ensemble by *Mollie Parnis*."

A polka-dotted silk twill—with a long-torso, swishy skirt that's gay as Spring itself. There's a jersey coat lined in the same polka-dot silk.

"The news behind the news? My Warner Merry Widow®." Very specially styled to give a girl that long-torso figure—while the boneless cup moulds a high, rounded line. (Every reporter knows a slight improvement of the bare facts can be so helpful.) Nylon lace and elastic marquisette. White or black. #1316 . . . \$16.50.

Merry Widow by **WARNER'S**







"And the winter I took painting lessons. The young instructor was *so* nice about taking me gallery-ing. Afterwards, he'd talk for hours. About how he was a Neo-Abstractionist and ahead of his time. Then he changed his style . . . and all his portraits were of me.

"He probably has the art world at his feet. And it could be at *mine* too—appreciating my sheer wool by *Adele Simpson*." Slim as a needle with its baby blouse. All topped by a saucy bolero, to wear when Spring breezes blow.

"And responsible for the style, line and form: this masterpiece of a Merry Widow<sup>®</sup> corselette." The unboned bra has thin foam rubber lining that lifts and rounds beautifully. Nylon marquissette lace, and elastic marquissette. Black or white. #3366 . . . \$29.50.

Merry Widow by **WARNER'S**





"I'll never forget my first tycoon (he was young, of course, and still on the way up. Which I think is really nicer). He was always so masterful—waiters, business cycles. He used to promise he'd spend his *whole* first million on me.

"Today I'd use that million to be the best-dressed woman in town—in a worsted shepherd check by *Hannah Troy*, for instance." The bodice, fitted to the 'nth degree—with parachute pleats in the skirt, a sailor collar trimmed in grosgrain.



"Making the important executive decisions behind the scenes: my new Merry Widow®, so easy and gentle. The waist slightly released, the bustline higher and rounder. Embroidered nylon marquisette, elastic marquisette. White or black; #1317... \$15.00.

Merry Widow by **WARNER'S**





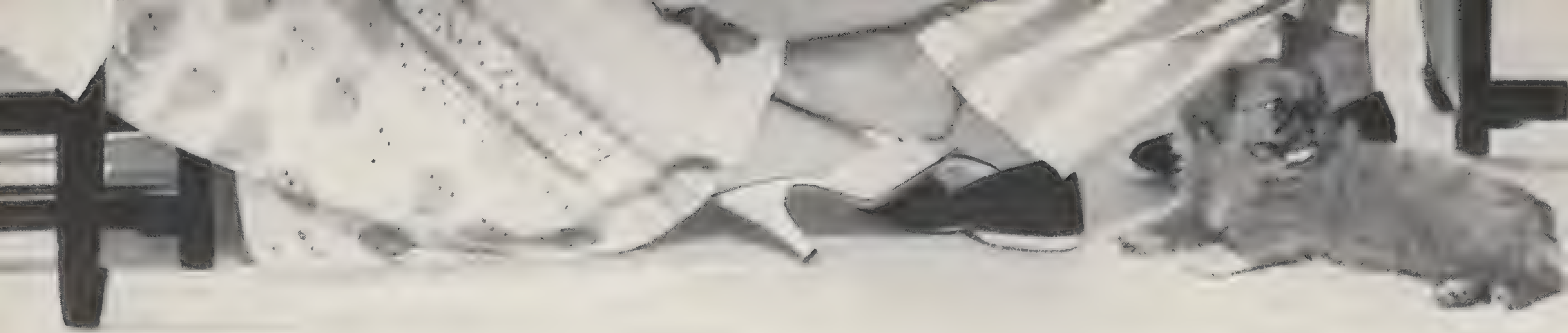
"And then there's the world of science. People think scientists do nothing but think. Ha! That big, beautiful physicist . . . at first he *was* just interested in the nature of the universe. Then, as I recall, he discovered the universe was made up of boys *and* girls . . .

"What fun it would be, being the power behind the brain! Because behind every successful Deep Thinker, there stands a woman (me!)." Dressed in a sheer wool sheath by *Larry Aldrich*. To lend it that oriental air—kimono sleeves, a high, rolled collar.

"The beautiful invention that makes it all possible—my gentle-look Merry Widow® corselette. Longer, with higher, rounded, foam-lined cups, it lifts in a way that defies logic. Embroidered cotton with elastic marquisette. White, #3383 . . . \$18.50.

Merry Widow by **WARNER'S**





"Isn't he *wonderful*! What a lucky girl I am . . . I really can't imagine being married to anyone else.

"I wonder . . . I wonder . . . whether *he* ever thinks about the girls *he* might have married!

"What did I *ever* do to win such a madly sought-after man! What can I *ever* do to keep him from daydreaming about those dreadful other women!

"I know! I'll be myself (because, after all, he *did* pick me) . . . but I'll be myself as beautifully as it's possible to be.

"Tonight for instance, *just for him*, I'll wear my new short and beautifully bouffant formal by *Ceil Chapman*. In organdy, with alternating rows of rosebuds and velvet ribbon.

"My Merry Widow? This very special one is padded ever so delicately with foam rubber (making for such perfectly fitting support!)" Embroidered nylon and elastic marquisette, and so beautiful for the long-torso line. White. #1314 . . . \$15.00.

## Merry Widow® by WARNER'S





# GOSSIPY MEMO ON TRAVEL

**T**o that strange new world of the Middle East, bare and parched, in which the rulers get millions of dollars through the gift of oil, have come adventurers, fortune hunters, international spies, background for a modern Oppenheim. In the fascinating, dusty little principality of Kuwait, at the head of the Persian Gulf, Sheikh Abdullah al Salem Al Sabah gets a neat royalty of \$3,000,000 a week because, in a strictly air-conditioned village, the Anglo-Iranian Oil Company produces a million barrels of oil a day. The thus enriched ruler has built a huge hospital and schools, as yet unstaffed. But water is his problem; every time he digs for water oil shoots up. He has, therefore, ordered a \$100,000,000 project to bring fresh water from the Tigris and Euphrates rivers in Iraq. B.O.A.C. flies there regularly from London; travellers stop at Kuwait to look, usually fly on to Bahrain to sleep.

For a spur-of-the-moment vacation—from now until April 15—to sink into streamlined peace and quiet, there is La Quinta Hotel, La Quinta, California, fifteen miles from Palm Springs. Here, bordering the dry desert, huddled under bare Santa Rosa hills, are cottages utterly comfortable, most with fireplaces, each set in its own acre of flowers and orange trees. There are tennis courts, a heated swimming pool, riding stable, and, nearby, four golf courses. Prices start at \$28 a day.

For a young boy of preparatory-school age, there is an interesting four-weeks tour of England, leaving New York by air for London on June 15. The boys will be accompanied by two young British schoolmasters (at present teaching here, one at the Brooks School and the other at The Lawrenceville School). British history will be dramatized by such famous and varied sights as Warwick Castle, Blenheim Palace, Stratford on Avon, Madame Tussaud's, and the military Royal Tournament. Also on the agenda: British government in action on an afternoon in the House of Commons, preceded by a morning in the rooms of a distinguished member of the House of Lords, who has promised to give them a mild cramming on the parliamentary system. To understand the English way of life, they will visit Eton, the great public school (still in session in June); walk a Scottish grouse moor; and be entertained by boys their own age—East End and West End. They will go to the cricket Test Matches (as important to an Englishman as the World Series is to us). Over-all price: \$1,450. Write Kenneth Wagg, Continental-American Travel Inc., 465 Park Avenue, New York.

*To see the remains in Yucatán, Mexico, of the Mayan civilization that dates from 100 B.C., is to take a trip behind time. The haunting dead cities emerge from a steamy jungle and stretch for miles; squarish tombs and temples are built atop a thousand exhausting steps. Yet these seem no more ancient than the natives, who have strong Indian faces, still speak Mayan, still, in the country, live in round, earth-floored huts with pointed thatched roofs, dress in immaculate white, and have startlingly good manners. Most visitors are based at Mérida, which can be reached by air from Mexico City, New Orleans, or Havana. Mérida is a Coca-Colonized city with 20,000 windmills and a provincial Spanish theatre.*

*Smaller than the popular Mérida Hotel is the Colón, which is air-conditioned, gladly serves meals in one's rooms (repeaters usually reserve suite #5). Tulipan, a gay restaurant for outdoor dancing, is built over an underground river, and one may descend by stairs into a rocky, cool pool to swim. The most visited ruins near Mérida are Uxmal, which has the remarkable House of the Prophet, built on top of an enormous pyramid, and the great city of Chichén Itzá (one may stay here at the resort-like Mayaland, with swimming pool and gardens, a mecca for birdwatchers).*

*For the more adventurous, there are ruins farther afield, still being excavated—the fabulous temples at Palenque, in Chiapas, set in a rain forest of enormous trees, the lonely city of Tulum, in Quintana Roo, overhanging the sea. These are best reached by chartered plane flying over thick jungle, full of chattering monkeys and chicle trees (for Chiclets). One can make the round trip in a day, take a picnic lunch. All this sight-seeing is strenuous. One needs hats against the sun, crêpe-soled shoes for the climbing, and trousers tucked into socks against the wood ticks. To relax, there is the charming, simple Hotel Bahía Bonita, its thatch-roofed bungalows among coconut trees on San Miguel Beach. For sportsmen, there is endless game: pheasant, deer, turkey, alligator, and clouds of duck, but no facilities. The natives have never heard of retrievers, and one should take one's own gun.*

*No one interested in seeing the world can ignore the fact that tours to the U.S.S.R. have been announced. Now, for the first time in seventeen years such places as Leningrad, Moscow, the Ukraine, the Crimea, and the Russian Riviera along the Black Sea can be visited. However, no one taking the tours should be surprised if he runs into exasperating red tape while securing a visa, or sudden cancellations (and forfeit 10 per cent if he is the canceller). Among the travel agencies given the "privilege" of handling these tours by Intourist, the Soviet government travel agency, are: Jiminy Cricket Travel, Inc., in Boston; Cosmos Travel Bureau, Inc., and Union Tours, Inc., in New York; and soon, probably, both Thos. Cook & Son, and the American Express Company.*





LE PARFUM DE LA FIANCÉE

© Caron, 1956



Vogue's eye view  
of eating  
your way  
into fashion

It's basic, even if you have the price of the Kohinoor diamond in your pocket—any fashion, regardless of cost, looks smarter on a good figure. And good figures vary in size, depending on build (there are good sixteens as well as good tens), but they never look overweight. Which fact we offer first to the woman who's reading this issue for its more-taste-than-money pages—an overweight figure is the most expensive thing she could put in her wardrobe. Obviously, a dress bought for a modest sum can't supply the luxurious fabric and intricate cut that sometimes camouflage a waist or a hipline that's not quite what it ought to be. At the right weight, a woman has this other advantage—she can wear many fashions that a tycoon's daughter shouldn't attempt if her figure is wrong: for instance, the brief new coats and the suits with the new waist-length jackets. For those who *can* wear them, these and all the news are here in Vogue at a pleasant variety of prices. And for the woman who's ten pounds out of line with the fashion, there's a Vogue surprise. Coming up immediately: a large and very authoritative discussion of overweight. On the basis of these findings, and the supplementary diet, you could eat your way into fashion before our next issue is published.



# ANNOUNCING VOGUE'S DIET

Because the subject of diet and weight reduction is so much a matter of public interest, and because one new diet theory frequently flies in the face of another, Vogue establishes, with this issue, Vogue's Diet Authority—a board of scientists equipped to examine diet ideas *scientifically*, and to sort those ideas for Vogue's readers. We begin with an edited transcript of the minutes of the first meeting, presenting Vogue's questions and the answers of our board of three experts, and those of a guest psychiatrist and guest physician. On page 68, based on these findings, is a plan for staying ten pounds thinner. We believe that these pages are about you, your nutrition, and possibly your over-nutrition. And we think this information *could* change your diet habits for life.



DR. ANCEL KEYS

Dr. Keys, who moves and thinks quickly, is the director of the Laboratory of Physiological Hygiene at the University of Minnesota, and the famous senior author of the two-volume *Biology of Human Starvation*. A reasonably difficult man to catch on his home base, he has served on various national and international commissions, investigating special problems in nutrition. At present he is operating on a global basis, directing such projects in South Africa, Italy, Japan, and Finland. He flies.



DR. JEAN MAYER

Dr. Mayer, an easy and absorbing talker, is assistant professor of nutrition at Harvard University. At thirty-six he is the author of more than a hundred published articles. For the past seven years his work has been on various appetite and obesity problems, including the rôle of inactivity. The son of the eminent French physiologist, André Mayer, Dr. Mayer spent five years with the Free French forces, has many decorations, including several *Croix de guerre* and the Resistance Medal.



# AUTHORITY

Edited here, the transcript of the first of a series of meetings with nutrition authorities on the subject of overweight

## How does the woman who wants to lose 10 pounds lose them?

DR. MAYER: In most cases the easiest way is to step up her physical activities while decreasing at the same time her food intake. Becoming more active, in many cases, may be more practical than being hungry all the time.

DR. BROBECK: If we don't use up the energy we get from food, weight accumulates. This seems quite simple. If we eat extra food we gain extra weight; or if we move about less we also gain weight. To lose, we must reverse the process.

## How fast is it possible to take off that 10 pounds?

DR. MAYER: With 10 pounds there isn't too much of a problem, but it is a usually accepted idea that people who are losing a lot of weight shouldn't lose it too fast—2 pounds a week, if they want.

DR. KEYS: I don't think there need be any real limitation in the speed of losing 10 pounds. Certainly most adults can take off 10 pounds in two weeks without any danger to health. But when weight is lost that fast, much of the loss of weight is in water and the real fat loss may be less than it seems when judged by the pound loss alone.

## How does one know that one is a little too fat, let's say 10 pounds?

DR. KEYS: The simplest guide is simply to strip and look. It may be a ghastly sight, but the woman who is honest with herself can see whether or not she is too fat.

DR. MAYER: If somebody looks fat then she usually is fat, and if she doesn't look fat, then she isn't. And if there is any doubt, then she can tell by pinching. If you feel fat, you are fat. You should feel hard.

## Is there any time in a normal woman's life when her weight is ideal?

DR. MAYER: I would say, generally speaking, what she weighs at the age of twenty-four is close to ideal. That's when most of us looked and felt our best. That weight is based on her own physical make-up; with most people at that age it was a reasonable weight. What she has put on since then is fat.

DR. KEYS: Yes, but the gain in fat is usually more than just the pound difference, because she will have lost muscle while gaining fat.

DR. MAYER: Women have an automatic guide with the fit of dresses.

## Where does hunger actually start, in the stomach or in the brain?

DR. MAYER: In the hypothalamus in the midbrain, as well as in the stomach. There are two pairs of centres in the hypothalamus. With laboratory animals, it has been found that if you destroy one pair of the centres the animals become grossly obese; and if you destroy the other pair, the animals stop eating. In men we have, besides the unconscious aspects of hunger, the conscious aspect as well. Although some individuals localize their "hunger pangs" very sharply to the stomach, the observations of Dr. Morton Grossman of Chicago on patients whose stomachs had been denervated by cutting the vagus nerves and the splanchnic nerves show that the main origin of hunger feelings is not the stomach. Certainly the stomach does not have the primary rôle in the regulation of food intake that it was once supposed to have.

## What about will power in reducing?

DR. MAYER: The less one makes of obesity as a moral issue, the better for all. It's (Continued on following page)

ELLIOTT ERWITT



DR. JOHN R. BROBECK

Dr. Brobeck, who manages to be both relaxed and stimulating, is chairman of the Department of Physiology at the School of Medicine of the University of Pennsylvania. After receiving his medical degree at Yale, he remained on the faculty of the School of Medicine nine years; for three years, editor of the *Yale Journal of Biology and Medicine*. Last summer at a meeting of the Christian Medical Fellowship of Great Britain, he surprised some of his colleagues with a believing talk on miracles.



# VOGUE'S DIET

(Continued from preceding page) the only disease that's supposed to be "still the fault of the patient." Nobody has suggested that Winston Churchill is essentially a weak-willed individual. The problem is to help the patient rather than to blame him, and it is well to remember that human beings are different and may respond differently to the same treatment.

## How important is exercise in weight control?

DR. MAYER: It's of enormous importance for the "normal" garden variety of overweight people. Exercise has been too long neglected as part of the method of reducing. We can reduce practically all of our obese laboratory animals by exercising them, even if we don't cut down their food intake. In men, as in experimental animals, we have done exercise studies. There are things being said every day which are just not true—such as that exercise will expend very little energy, and that exercise always increases appetite, which is plausible but again is not true. Exercise is the big variable in energy expenditure. You can double and even triple the total food requirement if you exercise moderately or violently.

As an example of that, not long ago Dr. George Mann of the Nutrition Department at Harvard doubled the food intake of some students, while at the same time making them exercise so that they didn't gain any weight. Those boys rode bicycles with locked brakes, they ran outdoors in cold weather, et cetera. They had normally been eating between 2,500 and 3,000 calories a day and they went up to 6,000 calories, and we know they did because they were fed at the research table. That is a lot of food but they still managed, merely by exercising, not to gain any weight.

We also did a study on school children, and we found that a great majority of obese children did not eat more than their normal-weight classmates. If you watch them you will find that the obese children are extraordinarily inactive;

that the bulk of obesity comes from the lack of exercise. In other words, they still *eat more than they expend*.

It is true, of course, that if you are already quite active and if you exercise even more, you will eat more. On the other hand, if you exercise less and less and are not active, there comes a point below which your appetite does not go and you get fat.

DR. BROBECK: Up to a *certain* limit, exercise will keep one from gaining provided that he has been living a more or less sedentary life. Physiologically, we have a margin of safety, or shall we say a physiological reserve for nearly all of our organs and for most of our reactions. We can live with one lung, part of the liver or of the pancreas, and so forth, for the body is so adjusted that these parts are extra. In the same sense a physiological reserve applies to feeding. We tend to accumulate a little more fuel than we need so that our extra weight may be looked upon as a reserve supply of energy protecting us against starvation in the future. But the starvation never comes, so we remain in a slightly fat condition. There is a chance, of course, of getting too close to the margin of safety in dieting. Low reserve or no reserve of some types of food can cause irreparable damage.

DR. MAYER: Below a certain point the appetite does not decrease even though activity decreases. All of us are pushed by a technological civilization and by conditions where we exercise so little that often appetite is not satisfied at a low level to prevent our getting fat. We have the choice really of exercising a little more or of being hungry all our lives if we want to stay at a reasonable weight. I want to make a plea for something which people can do, something which improves their looks in any case. We don't want to have thin *flabby* people instead of fat *flabby* people. Regular exercise in moderate amount helps your weight and helps your looks.

DR. BROBECK: Exercise is the best way to take advantage of the natural responses in the body and to use those

responses to prevent or counteract the gain of extra weight.

## How good is walking as an exercise?

DR. MAYER: Wonderful, but walking has just about disappeared as a public institution.

GUEST PSYCHIATRIST: A colleague of mine in Beverly Hills told me last week that he gets arrested about three times a year just for walking—of course, if you have a dog with you, you are in the clear.

## What is a fair walk? When does walking become exercise?

DR. MAYER: As soon as you start to move, you are exercising. If you walk moderately you burn perhaps 300 calories an hour. Those unburned 300 calories are all you need to get quite fat over the years. Say that you were eating 2,100 calories a day. You could walk off 300 of them. In fact, it is easier in many cases to stay at 2,100 calories and walk them off than to cut down the calories to 1,800 and perhaps be a little hungry. If you can cut down on calories and exercise more too, so much the better.

DR. BROBECK: Since dieting is a long-term proposition, one must try to give the dieter a way of life that can be used for the rest of her life. For some people it is easier voluntarily to eat a little less than voluntarily to exercise a little more.

## What about 10 minutes of calisthenics?

DR. MAYER: I think calisthenics are boring but they are the best way to get in shape and to stay in shape. They tighten up the muscles. Thirty minutes is better than 10 minutes but . . .

DR. KEYS: It's an awfully small part of the day. A 10-minute period actually works out to about six minutes in practice. Formal exercises are good for limbering up but as commonly done they burn up very few calories. Digging in the garden or scrubbing the floor on hands and knees will usually take longer and accomplish more.



# AUTHORITY *continued*

## **Are emotional problems sometimes tied up with obesity?**

GUEST PSYCHIATRIST: Obesity comes closest to being an addiction, like alcohol, from a treatment point of view in the sense that the person gets upset, then starts eating, and then finds it's difficult to break the pattern. Those patients have found a method of relieving their anxiety but the relief almost immediately results in putting on weight. In some cases, their obesity may be just one manifestation of a serious underlying illness.

DR. BROBECK: Many physicians say they can not easily help those chronic eaters who overeat for psychological reasons. The only hope is the psychiatrist, although his success in treating these patients is sometimes not much better.

## **Does dieting with a group help these patients?**

GUEST PSYCHIATRIST: I find that some patients reduce much better in a group than with individual therapy. It's working with other people, sharing the problem, and competing.

## **What is a successful diet?**

DR. MAYER: A successful diet is one that doesn't impose unbearable suffering—nobody will put up with it anyway.

DR. KEYS: Yes, but you miss one thing, I think, a point of psychological importance. Many people in dieting find that they can do a much better job if they really feel they are sacrificing themselves. If a diet is too easy, they get no psychological reward.

DR. BROBECK: From our experiments on animals we believe that an ideal diet is a varied diet in which one eats small quantities and eats them frequently. No water should be taken with meals or for a half hour before. Of course, the dieter could have any amount of water between meals.

## **What could a woman do to keep on a diet that she has started but is tempted to break?**

DR. BROBECK: It might help if she eats slowly; the process of eating in itself inhibits appetite. Possibly the more chewing, the more satiety.

DR. KEYS: People who want to change their weight often have to do something a little drastic at the beginning, but they can't be on a peculiar, special diet forever. A knowledge of diet helps because one can learn how to avoid the extra bit that happens to be 300 calories when 50 calories would suffice. And one should emphasize the question of activity again because an automatic adjustment of a person on a severe diet is that she decreases her activity. Her energy expenditure in moving around may go down 40 per cent. Now, with an activity pattern like that, if the dieter starts eating (because she feels like death) her net intake of food may be enormous.

DR. BROBECK: The patient might be encouraged to eat a good breakfast. It may counteract "piecing" throughout the day.

## **Is the kind of food important or is it the amount? Does it make any difference whether one takes, for example, 1,200 calories of coffee ice cream or 1,200 calories of beefsteak?**

DR. KEYS: Many people have made experiments along that line. We conducted one last year. We put some people on a high-fat diet, some on a high-carbohydrate diet, and some on a high-protein diet. We got the same results in terms of actual weight loss over a period of two months so long as the calories were equal.

DR. MAYER: There is some difference though in how people feel on the different diets. Some patients felt better on a low-calorie diet which contained a high proportion of protein; others on a low-calorie diet which contained enough fat.

In researches at the University of Michigan and Cornell University, it was found that some people who were put on low-calorie high-carbohydrate diets tended to become inactive and lost less

than the people on high-protein diets.

GUEST PHYSICIAN: It is well known that there is an extraordinary difference in the degree of suffering and the ability to stand a low-calorie diet if hospitalized or rigidly supervised patients are compared with those who are attempting weight reduction entirely on their own, or with only casual supervision. It is common for hospitalized patients to lose weight rapidly and without suffering on 500- to 1,000-calorie diets, but to regain the weight on the outside within a matter of weeks.

## **If two people ate the same amount of the same food every day, would it be possible for one to get fatter than the other?**

DR. MAYER: The two people who are eating the same kinds of food and the same amount with the result that one gains and the other loses are not really the same. One of them may have many spontaneous physical activities. Dr. Keys and I usually have at least one muscle in motion, but many people can sit completely relaxed and expend less energy. It is the unequal energy expenditure and not the equal amounts of food consumed which may make the difference between your two hypothetical people.

## **Do fat women eat especially fattening foods?**

DR. MAYER: Three years ago, Dr. Rachel Beaudoin and I made a study in Boston of the food chosen by obese women versus the food chosen by non-obese women. One hears that obese people eat rich foods because of cultural traditions in the family, also that obese women nibble all the time, or that they all eat especially starchy foods.

We had a number of these women of the same height and age and socioeconomic group, and we compared what they ate, the obese and non-obese, and we could find no consistent difference at all except in quantity. There were some obese women who ate a lot of carbohydrates and some who ate a lot of fat and some (*Continued on page 128*)



# HOW TO STAY 10 LBS. THINNER

A plan based  
on the new information  
presented by  
Vogue's Diet Authority

*Don't suffer. A successful diet is one that does not impose too much suffering on anyone. You may not have to limit your food intake much if you...*

**Exercise.** This is the most important new finding about healthful weight control that Vogue's Diet Authority can offer. Scientists insist that lack of exercise is almost as bad for your weight as overeating—and may be worse for your health and looks. Studies prove that appropriate exercise can reduce obese animals; that our sedentary mode of life forces fat upon us; that today even the most modest demands of a normal person's appetite often exceed the food-fuel that is burned up unless that person is physically active.

**Eat slowly.** The satiety mechanism—the mechanism that registers satisfaction after a meal—takes time to work. You can meet it before you've finished even a light meal if you eat slowly enough.

*Begin your slimmer-figure program by trying for a good "vanity level." For many women this means: weighing ten pounds less. You can afford to lose ten pounds in a month if your doctor considers that you are in a good state of nutrition (except for overweight), and have no significant ailments or other illnesses.*

Reach this "vanity level" quickly by cutting down on calories on a definite plan. A knowledge of calories is indispensable for efficient dieting. (To count calories accurately, you must measure or weigh the portion accurately.) If your doctor approves, you can eat as little as 800 to 1,000 selected calories a day, if necessary, for a month, without danger.

Avoid a diet with too high a fat content simply because it has low satiety value. However, for some people, a little fat in the diet may help as it slows down digestion.

Steer clear of the idea that if you are dieting on a "thinning" food, you can eat as much of that food as you like. Meat is a good diet food. But even lean meat may not be as lean as one thinks: a hamburger of lean beef, from which all the fat has been pared away, may still contain about 50 per cent of its calories in the form of fat. (The only natural, purely protein foods readily available are white of egg, de-fatted milk, cottage cheese made without added cream, and boiled lobsters, crab meat, shrimp, and codfish.)

*Don't weigh yourself every day. Because of the phenomenon of water retention, you may hit a plateau of several days when no weight loss is recorded. If you're being faithful to your diet, chances are that you're progressing—no matter what the scales say. Weigh yourself once a week.*

**Walk.** An hour's walking can burn about 300 calories. Or exercise by way of organized daily exercises (see page 126).

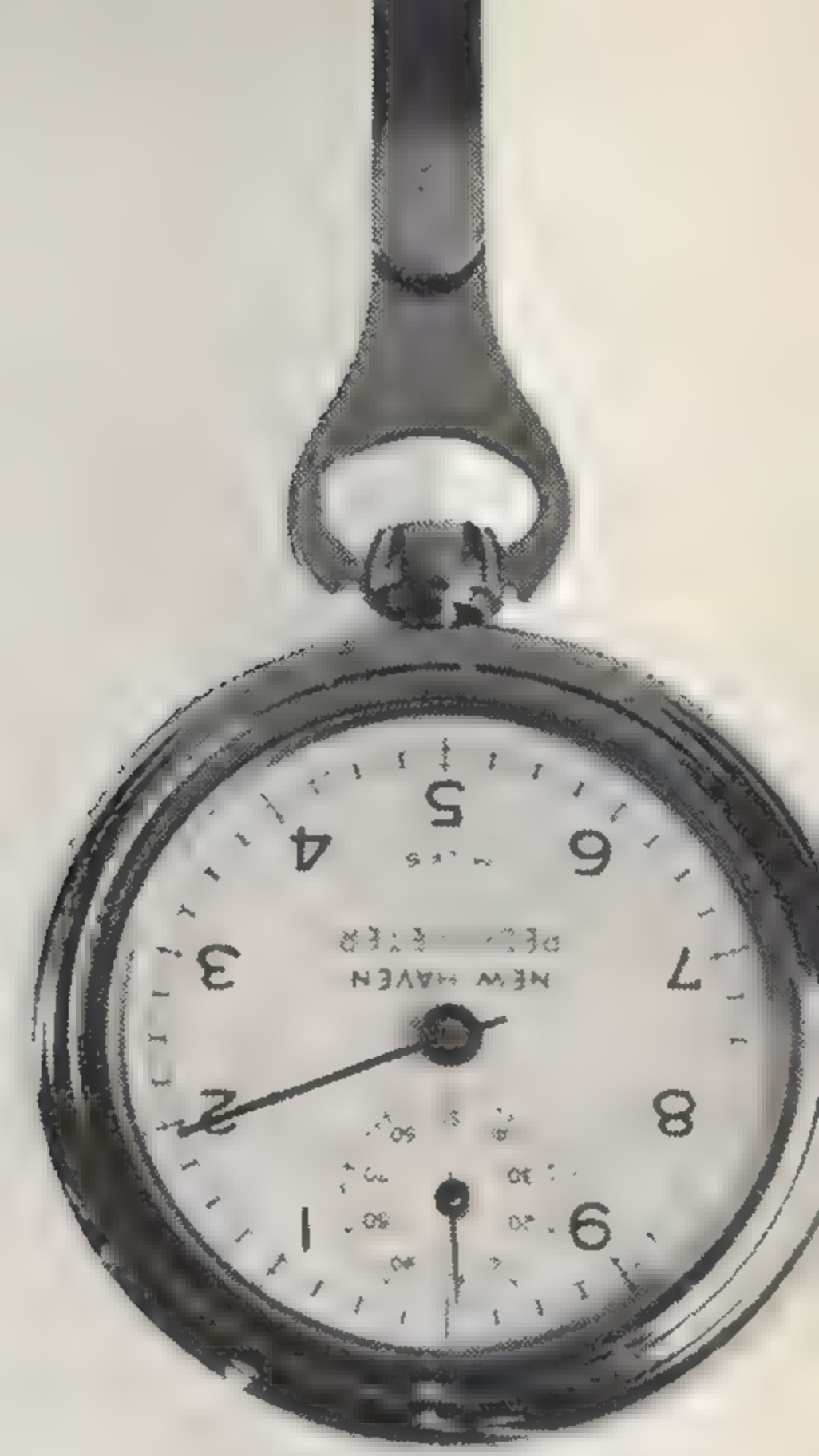
**Watch it—**once you've reached the "vanity level" and want to stay that way. For one thing, you often regain weight more quickly after a weight loss regimen than you accumulated it in the first place. For another thing, dietary resolve usually subsides in about thirty days' time. If you go back to your earlier eating habits, you'll go back to your overweight figure. One of the best ways to watch your weight is this scale: a dress that fits you at your "vanity level."

*Analyze your eating habits. Studies prove that obese women are often late-night-eaters. To control weight, you should—if you can—delete all after-dinner snacks, but if you are one of the many people who have a real food-craving during the night, you should organize your "cheating." Realize that night-eating is a powerful craving, and include it in your calorie count. The important thing is to count it—not to discount it.*

**Don't get too hungry.** If you do, you may overshoot the mark, once you begin to eat. This is where a knowledge of calories is useful—it'll help you to avoid the extra tidbit that is 300 calories, when 50 calories would suffice.

Avoid a highly monotonous diet after you've reached the "vanity level." In most cases, a monotonous diet is poor in nutrition. Consider at this point the concept of being satisfied by a small amount of delicious food rather than by a large amount (for instance, one small piece of filet mignon *with mushrooms*, rather than a half-pound of hamburger). Success in long-term weight control comes to this: curtailing the *portion* of food—and making a permanent schedule of appropriate exercise.





10 pounds thinner and staying that way—by walking

Vogue's own classic  
"Diet X"—  
a 10-day plan for eating  
for a 10-pound loss—  
is reprinted on page 130  
of this issue.







# The fashion for colour— starting with the shoe

In February 1 Vogue, we looked at the fashion this way—from the hat down. The new deep-set hat is essential, and a fine starting point. Here and now we're going at the news from an angle that's an equally good place to begin: the new city shoe. With every smart dress and suit and coat keeping itself fairly slender (even pleated skirts fall into the category), the shoe-line should look polished to slenderness. But it should also have this to be at its best: new colour. This spring, even a woman of the most conservative elegance will do well to consider adding some colour to the black and brown shoes in her wardrobe. And she should take the step, no matter how uncertain she may feel in the beginning. (If her legs and feet are not a strong point, there are subtle tints to choose from; we'll name some later.) The smartest colours: blues from near-grey to near-navy; the new golder browns; reds newly clear or golden. Others will follow in later issues of Vogue—melon shades, for instance, for country-house living now, city cottons later.

For now, we begin by placing the new blue shoe, brown shoe, and red shoe, in town. Consider this: carbon-blue calfskin pumps chosen for pale-blue tweeds, as their only colourful accessory. Hat, handbag, could be black or matte white. White gloves, in either case. Or: misty blue sandals, quite bare, worn for late day this way—with a silk dress in a blue Persian print, a deep-set hat of dark blue ribbons. Dark blue bag, and white gloves. And to colour any black dress for late day or at little dinners: blue-green suède opera pumps with black patent leather heels.

The brown shoes in golder shades are good fashion for almost any new beige costume you can name. And very dark amber opera pumps would be excellent (even on the woman whose legs and feet are not exceptional) with one of the russet speckle-print dresses. Which hat? Amber straw. Butterscotch opera pumps look wonderful with a costume that's entirely navy blue from the hemline up. The same shoes might wear, another day, a black-and-brown spatter-print dress, and a conical hat of natural straw. With chestnut pumps: a peridot-green coat, darker green hat.

About the new red shoes: for the moment we like them later in the day. (Late spring, all summer, they can start on a 9 A.M. schedule.) Slender red leather opera pumps could go to cocktails tomorrow with a blond wool sheath, a turban that's a kaleidoscope of reds and browns and beiges. And try golden red suède opera pumps with a gunmetal silk sheath, a black straw beehive-hat.

Finally, the arrival of a shoe that may give city fashion a whole new stance before the year is out—the new city flats. Cut with so much elegance they look like opera pumps set on inch-high heels, they're in this issue for the woman who likes to get in on the ground floor of the news. Wear them with town tweeds, jerseys, flannels—with confidence.

## Sheath news, shoe news—all in blue

*Facing page:* One of the best slender looks shaping up for spring, this city sheath with a new side-buttoned cut, in a subtle shade of blue tweed, worn with the following—shoes of a new sapphire-blue colour, the deep-set hat and all else kept quietly white. Dress by Harvey Berin, in Forstmann wool tissue-weight tweed, with white piqué; about \$90. Saks Fifth Avenue; L. S. Ayres; Neiman-Marcus. Palter DeLiso shoes. "Bamboo Beige" stockings by Mary Grey. Hat from Irene of New York. Glossy lipstick: "Duchess Rose," by Estée Lauder. (Sofa, designed by George Nelson for Herman Miller.)





## The blue of the fashion

*Left:* This blueness, a city sheath—and of such a smoothness that if it weren't for the buttons, one would think it had been poured on the woman. By Helga, of blue-and-white wool tweed. About \$95. Bergdorf Goodman; Henry Harris; Bullock's, Pasadena. Important corollary: the slender cut accentuated by a deep-set hat. This breath-of-straw platter: Irene of New York. *Near right:* Blue suit in a fabric that's making suit-news—printed wool almost as fine as chiffon (meaning it's wearable on a cool summer day). The skirt is slender, but actually full of pleats; sapphire velvet collar. By Ben Reig, about \$315. Bonwit Teller; Hutzler's; Frost Bros. Wide hat: Irene of New York. *Far right:* Blue basket-weave wool with a nice casual elegance—a suit that's more likely to go into a traveller's suitcase than into mothballs when summer arrives. By Harry Frechtel, about \$135. Lord & Taylor; Julius Garfinckel; I. Magnin. The straw hat the size of a sombrero, from Sally Victor.





9.11





## More news— arriving in blue shoes

*Left:* Slenderness made very individual (to wear with blue opera pumps)—a sheath buttoned into a short jacket with a cape collar acting as the sleeves. The dress, square-necked, cap-sleeved, is of blue and grey checked wool. The jacket matches, but the wool is slightly heavier. By Anthony Blotta, in British woollens. \$255. At Bonwit Teller; Nan Duskin; Harzfeld's. Deep-banded, deep-set straw cloche: Sally Victor. *Below:* More colour for city opera pumps, and much less shoe all around. Yet this little suède shell cups the foot firmly—it's an engineering feat (that's a fact, not a pun). Black patent leather accents: an afternoon shoe. \$35. Delman. *Facing page:* Blue tweed, tailored and turned out in the light of spring news—slender cut, wide and deep hat, city shoes in blue. Later in the day (or season), the jacket comes off, bare sheath takes over. Wool-and-rayon costume, by Marquise; about \$175. At Hattie Carnegie; Marshall Field; I. Magnin. Mr. John hat. NoMend stockings. Julianelli shoes: Lord & Taylor; Himelhoch's. "Sunny Coral" lipstick: Helena Rubinstein. (The sofa, designed by George Nelson for Herman Miller.)











### First flowering: grey-blues.

Blues like these, more or less softly greyed,  
are going to cover a good deal of ground in the coming months.

*Carbon blue, strapped once:* the shoe to wear with suits  
of leather blue tweed—to wear as the only substantial accessory.

By Mademoiselle, in Loewensteln calfskin: about \$18.

*Washed blue, strapped twice:* a bare, pretty shoe saved for  
pale-blue washers and Persian prints, for day, evening.

By Mannequins, in Davis calfskin: about \$11.

*Both shoes:* At Lord & Taylor; Marshall Field.





### Growing colder: browns, red.

These, together with shoes already introduced for  
past months, are the fashion guide.

For the winter, here's what to look for: beige, knitted, tweeded clothes.

For shoes, in Hubschman calfskin: \$20. Miss Bergdorf at Bergdorf Goodman.

Golden red, knitted; for navy blue, black, grey, and brown now;

many, many more. By Customcraft in Agony mode: \$20. At Jack Schaefer.

Golden brown, the heel stuck: for black, navy blue, spring reds,  
the amber and butterscotch shades.

At Hill & Dale, in Hubschman calfskin: \$18. At Lord & Taylor.

Golden brown, in a fine leather: for the same beige, knitted shoes.

By Armani (Hubschman calfskin) \$20. At Lord & Taylor.









## Beige news—in new golden settings

*Facing page:* Slender suit-perfection in a beige British woollen tweed. About \$145. By Ben Gershel. The accessory approach: shoes and stockings in a golden shade of brown, pale gloves, a hat turbulent with colour—bright, tawny. Suit, gloves by Wear-Right: Bergdorf Goodman. Suit: Also at Hudson's; Marshall Field; I. Magnin. Sally Victor hat. Valley shoes. Archer stockings. "South Sea Coral" lipstick: Merle Norman. Alexander Girard upholstery fabrics: At Herman Miller.

*Above:* Collectively, golden beiges, golden browns—to add to beige fashions. Stockings: in hand, a real gold; on the leg, paled to the new golden light. By Vision. Lord & Taylor. Handbag: earth-brown plush calfskin, neatly framed. By Bienen-Davis. About \$50\*. Saks Fifth Ave. Gloves: sewn of yellow-gold cape-skin, the backs left plain—the new way. By Superb. \$5. Bloomingdale's. Pin: molten (fool's) gold, bright as the sun, worn when the sun's out, now. By Mosell. \$7\*. Jay Thorpe.

*Below:* Stockings: these, the right connection between a beige spring costume and beige shoes—they have a delicate golden-beige cast to them. By Belle-Sharmeer. Lord & Taylor. Spectator shoe: of softened calfskin, a beige to wear with matched or lighter beiges. On a stacked leather heel; a gilt ring buckle set to one side. \$26. At Saks Fifth Avenue. Hand-stitched shoe: a good shoe for overland transportation, in a leather and colour like buckskin. By Haymakers. \$15. Bonwit Teller. \*PLUS TAX







## Two coat fashions— safe as houses

Fashionable place to spend the spring—in either of these navy-blue coats. One has the Empire cut—and there's no better form of architecture, right now. The other is cashmere—which makes for pretty soft living.

*Left:* The successful Empire coat, done to perfection here—small across the shoulder blades, then falling in graceful slenderness below a high back belt. Under cover: its own red wool dress. By Anna Miller. Coat in navy-blue wool, brass-buttoned; about \$210. At Bergdorf Goodman; Hudson's; Famous-Barr. Opera pumps by D'Antonio.

*Right:* A top favourite this year, cashmere—and this coat corners quite a supply. Every thread of it is cashmere—and the cut is smart in town now, teams up nicely with a Baedeker later. By Seymour Fox, of navy-blue Einiger cashmere, Mitin-mothproofed; about \$165. Saks Fifth Avenue; Dayton's. Perforated calfskin pumps: by Customcraft. *Both pages:* Hats, in new deep-set shapes, by Lilly Daché. Stockings by Holeproof.







# Navy blue: as of now

Navy-blue and white, shaping new spring-day fashions—that sprang, like the majority of American fashions this year from the new more-hat silhouette. Witness the new lines: delicate, almost pointedly slim, clean-lined. Where there are pleats, pleats swing slimly. Coming here: wool, silk, or jersey—touched with white, and sometimes touched with red—perhaps the neatest, freshest fashions of 1956. (It may be a case of wearing your spring under wraps for a month or two—but these fashions are ready to start whenever you are.)

*This page:* A coat that tells a major fashion story in two slim lines. Slenderly-cut navy-blue woollen buttoned all the way down—and meant to be worn buttoned all the way down to hold the reedy flexible line—belted at the back over slight fullness, and lined with red tie silk. By Pierre Balmain-New York. In Forstmann wool flannel. About \$195. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Her hat? A snow-drop of white candy straw: Mr. John.

*Facing page, left:* No mere touch-of-white, but white piqué stealing the show as a really deep shawl collar and oversized cuffs on a suit by Lilli Ann of navy-blue sheer wool. \$70. Saks 34th; Famous-Barr; The May Co., Los Angeles. (Good addition: the whitest pearls this side of a chalk pit.)

*Far right:* Another new silhouette here, the suit so closely moulded that there is hardly a break in the line. This sheath suit: navy-blue textured silk (Maxwell), tabbed with white linen. By Harmay, about \$90. At Saks Fifth Avenue; Woodward & Lothrop; Sakowitz. Her hat—one of the new softer suit hats, white pleated organdie tipped forward, by Betmar—also at Saks Fifth Avenue.









# News in navy

## blue continued

Major 1956 fashions here, all in navy blue. Namely: the suit with the shorter jacket and pleated skirt; the sheath dress in its newest softened-up mood; and the new, slendered shirtwaist dress. When a woman's personal spring starts is a matter of climate and custom, but navy blue is no longer an indicator. These fashions are ready to go now—to look smart and sleek as “winter navy” (maybe worn with touches of banana, russet, red, or nice inky black) and to look made-for-the-moment when spring really rolls around, worn with red and white, or both.

*This page:* The long close line of the sheath, now softened (but not blurred). In this case, a “w” of pockets over the bosom, a back belt to keep the line close—as it must be, with a big hat. By David Levine, of textured silk. About \$95. The wide white hat, curving its widest at the front: by Betmar. Dress and hat, at Henri Bendel. The dress, also at Hutzler's; Sakowitz.

*Facing page, left:* This year's shorter jacket, this year's close fall of pleats, ideal silhouette with a chéchia hat. This suit—to wear now with a cashmere pull-over or little fur ascot—is crisp linen-like woollen, the jacket lined with white silk. By Jack Sarnoff, in a Forstmann wool. About \$135. Milgrim; Bramson's. A good hat choice for this kind of suit-silhouette: a tall white chéchia.

*Far right:* The new shirtwaist dress with the slenderest lines it's had to date, result of a fitted, but unbelted, front drawn back to a lowered back-tab. It's a serene under-coat dress now, a spring beauty on its own, weather permitting. By Mollie Parnis, of navy-blue Sag-No-Mor worsted jersey. About \$70. At Bonwit Teller; Famous-Barr. The white hat pictured here: a deep straw bowl, from Emme.







VEVEAN





**\$5**

T-SHIRT



## T-shirts: city fashion at small expense

*Left:* Groundwork for this good new look—a \$5 T-shirt of red and white knitted cotton, buttoning across both shoulders. With one of the new deep-set hats, a slender skirt, it's right in line with fashion—and the striped cotton jersey gloves point out the news. T-shirt by Geist & Geist. Gage hat. Hansen gloves. All, at Best's; Hudson's; I. Magnin. *Right:* Deep-set hat shading a slim new silhouette—and the whole look is based on a \$3 T-shirt. It's of dark-gold and white knitted cotton, to wear with suits now, unjacketed later. T-shirt by Jantzen. Hat by Emette. Both: Altman's. T-shirt, also Burdine's; Famous-Barr.

**\$3**  
T-SHIRT

## More taste than money: the 1956 fashion it buys

First, a fashion that won't cost you a cent—a fashion in *thinking*. These ten pages are completely under its influence, as are more and more smart young wardrobes nowadays. Idea: to get as many clothes, with as much current dash, as you can find for your money; to give them a season of grand and glorious wear, and then expect to start practically from scratch next time. (After all, a dress can't live excitingly all spring and some of the summer for \$20 without wearing itself out!) It's a school of thought that we recommend with reservations, however. Youth is a vital factor—for the most part, the fashions here are for the woman in her twenties, or who's exceptionally young-looking to be in her thirties. And a sense of personal style is essential: the idea, from season to season, is not to look like six characters in search of an author—but like a brilliant new edition of *you*, every time.





## Pale coats: current— and not costly

*Left:* Primrose yellow tweed, one of the pale new coats that won't know what the inside of a closet looks like—they're that smart and that useful. This one does its bit (city, country, day, evening) for a modest price, and falls in line with the fashion for slenderness. By Swansdown, \$50. Best's; The Broadway. Kislav gloves: Best's. *Right:* A gold-coloured coat—and it's as good as gold in a wardrobe. It has a nice new straightness, a knack for changing from skirt-and-sweater to theatre sheath, smartly—and the shorter sleeves leave room for lots of glove news as well. Coat, by Baitech & Castaldi, in a blend of wool and cashmere: \$50. At Saks Fifth Avenue; Harzfeld's; Montaldo's.

**\$50**  
COAT

PRIGENT

VOGUE, FEBRUARY 15, 1956





**\$50**  
COAT





**\$30**  
JACKET



## Nonstop wools: news with nice price tags

*Left:* Free-wheeling jacket—likely to be in a swivet all year, making smart costumes out of slender skirts, sheaths. It's black and white Glen plaid, and the past two issues have been full of praise for *that*. A Sportwhirl jacket, in Kanmak wool, \$30. This, the Madcaps hat, and the Coronet bag: Henri Bendel. Jacket, also Hudson's; I. Magnin. *Right, above:* Grey wool tweed suit—a new straight line, a right look for city or country or travel, which makes the price extra-pleasant reading. By Lumay, \$50. Suit, Betmar hat, bag by Ronay, polka-dotted Carol Stanley scarf: Peck & Peck. Suit, also Joseph Magnin. *Below:* Another suit that can go round the calendar, or the globe, in fashion. It's beige British woollen, the single-breasted jacket and skirt pleated twice at the back. By Brevity, \$80. The suit, Sally V hat, Coronet bag, Monet earrings: Bloomingdale's. Suit: Hutzler's.



PRIGENT





## Blazers: fashion for young finances

*Left:* New city look for the blazer-jacket that's a continuing Vogue favourite—we love its young dash. Here it looks part of a suit, with a matching belted skirt (at a matching price). In olive-green cotton twill, it's smart in town with a scoop-necked top, as here, or with the T-shirts shown earlier. Jacket, skirt: \$8 each. By Amco, in a Stevens cotton. Lord & Taylor; Hudson's; J.W. Robinson. *Right:* Striped wool flannel blazer that can dash around the countryside with skirts, as shown; act like a little coat for city sheaths when the weather gets warmer; and then spend the summer with a pair of shorts at the beach. Striped beige, brown, and white; \$30. By H. & E. Shapiro; at Lord & Taylor. The blazer and the Colebrook cashmere sweater (in beige to match the blazer stripe), at L.S. Ayres.

**\$8**

BLAZER

PRIGENT

VOGUE, FEBRUARY 15, 1956





**\$30**  
BLAZER





**\$33**  
COSTUME



**\$31**  
COSTUME



**\$34**  
COSTUME



**\$30**  
DRESS

## Choice—for your money

Five good buys, looking their best like this: wearing big new hats that are as big as they come—practically beach-hat size. (Have them in black, white, beige, buy lots of ribbons to band them—and you'll have the hat-time of your life.) *Directly left:* Silk print sheath with a pretty width of collar. White with black splashes, black accents. By Aywon, in Maxwell silk, \$30. Dress and shadowy hat by Sally V: Saks Fifth Avenue. *Above, left:* Good full-skirted look—a deep-necked blouse of beige Dacron-and-worsted (Pacific fabric), \$13; matching low-pleated skirt, \$20. Both, by Heatherlane. (The belt's added.) These, Madcaps hat, Marvella beads: Altman's.

*Above, centre:* Glen plaid that will stay in the news through the summer—Glen plaid cotton-and-silk broadcloth. Black and white plaid shirt, \$13. The pleated, belted skirt to match, \$18. Both by Wilroy. Hat by Sally V. All at Altman's. *Directly above:* Separates in a new black-and-white scheme—the Sichel linen shirt, \$11; checked wool flannel skirt, \$23. Both by Herbert Labandter. Sally V hat. All: Rosette Pennington. *Facing page:* The subtle print that's the fashion—here, subtle harlequin checks of black and white. And cut this way, they're right from lunch till late evening. Dress by R & K, in Celanese acetate crêpe; \$20. Dress, and Sally V hat, at Altman's. The dress, also at Woodward & Lothrop; The Broadway.






**\$20**  
DRESS



## New red cache



*Suit, this page:* Silk, with a slender way about it, and the fashion scope to carry you through the summer brilliantly. By Duchess Royal, in slubbed silk. \$50.

Bendel's Young-Timers; Woodward & Lothrop. Wide-swathed hat: Emme.

*Coat, this page:* In a nubby wool that looks as though it were hand-knitted—by hands that knew a lot about tailoring, too. The easy shape could go over almost anything, and so could the shade—clear, bright red.

In Kanmak wool. \$70; by Zimet.

At Russeks; Joseph Magnin.





*Left:* Three-part costume—and major fashion for about \$75. Coat and skirt, in red wool tweed; shirt, coat lining, in silky-looking red-dotted white Celanese acetate.

Costume: by Finger & Rabiner. Lord & Taylor; J. W. Robinson.

*Above, centre:* Good, young coat—like a man's red flannel shirt down to the last detail, down to the hem. Brass buttons, \$60. By Finger & Rabiner.

At Lord & Taylor; Himelhoch's.

*Right:* Check the news written on the back of this coat: it's an Empire cut—not budget. No buttons—but enough coat to give a nice wrapped line. About \$66. Junior sizes. By Petite Miss. Red wool fleece, by Warren of Stafford.

At Peck & Peck; Joseph Magnin. *Both turbans, this page:* John Frederics.







# PEOPLE ARE TALKING ABOUT

PEOPLE ARE TALKING ABOUT . . . The creeping increase of tensions through the Middle East. . . . *Profiles in Courage*, by Senator John F. Kennedy, who has written, with calm heat, of men in Congress who rose alone, often against their own interests, to vote for their concept of right, resisting all pressures; Senator Kennedy at one point wrote: "All of us occasionally have the urge to follow the example of Congressman John Steven McGroarty of California, who wrote a constituent in 1934: 'One of the countless drawbacks of being in Congress is that I am compelled to receive impertinent letters from a jackass like you in which you say I promised to have the Sierra Madre mountains reforested and I have been in Congress two months and haven't done it. Will you please take two running jumps and go to hell.'"

PEOPLE ARE TALKING ABOUT . . . The popularity in Paris of "Le Strip-tease," especially at the Western cowboy night place, Crazy Horse Saloon. . . . The full, clear tones of the remarkable record series called Archive Production, and in particular the Bach Choral Preludes, Nos. 1-23, played by the great organist Helmut Walcha. . . . Lynn Fontanne and Alfred Lunt, driving recklessly, happily, and at moments, miraculously in their slow-slung, sporty vehicle, *The Great Sebastians*.

PEOPLE ARE TALKING ABOUT . . . *Golden Demon*, the new Japanese movie, which is beautifully photographed, with each shot like a painting, and which seems like a rather endless series of slides; the men, often in Western clothes, look particularly tall and straight and somehow more Romanian than Japanese. . . . The continuing brilliance of Phil Silvers as Sergeant Bilko, a character created by the TV writer Nat Hiken. . . . Taxes now and the findings, published last July, of the second Hoover Commission which estimated that the Federal government could by certain acute budgetings save about eight billion dollars and lessen taxes.

PEOPLE ARE TALKING ABOUT . . . Suc and Serre, a young pair of musicians who have captured the baby avant-gardists with their ballad about a butcher's horse falling in love; they work at a curious offbeat Paris restaurant, Le Cheval d'Or, where Verlaine supposedly drank his last absinthe. . . . The people who collect words, fondling them, and offering them as small ear treasures—words like serendipity, and piccalilli, and the whinny of wicker. . . . Motorboat Show sign: "THINK—or thwim."

## THE AUTHOR OF "AUNTIE MAME," EDWARD EVERETT TANNER III, WITH HIS SON, MICHAEL

Now famous as Patrick Dennis, Edward Everett Tanner leads a triple literary life, sometimes also writing under either his own true name or as Virginia Rowans. (He tried for the pseudonym Benson Hedges, but his publisher considered it unfortunate.) As Dennis he reached the best-seller lists and has stayed there for about fifty weeks with *Auntie Mame*, a carbonated chronicle of a brainy scatter-brain whom Tanner identifies only by saying, "Everyone has two aunts like Auntie Mame." *Mame*, which has twittered almost 160,000 readers, actually took ninety days in the writing and three years to market, will be both a movie and a play. In the petulant voice of an amused observer he said, "I always start writing with a clean

piece of paper and a dirty mind." Pay dirt came with *Mame*, after two books by Virginia Rowans, *House Party* (which he thinks is his funniest, but which isn't) and *Oh, What a Wonderful Wedding*. Still in the printing stages is another Dennis book, *Guestward Ho!* Tanner, an un-innocent eccentric who recently left the magazine, *Foreign Affairs*, where he was promotion manager, now writes at home. He lives with his wife, Louise, and their two-year-old son, Michael, in an archaic apartment with a lot of do-it-yourself Directoire mixed in with superb Queen Anne chairs. Now thirty-four, Tanner was born in the same Chicago hospital, in the same room, in the same bed as Cornelia Otis Skinner—but in different years.





Cecil Beaton sketch of Petit Mouton; its bow window and its glass over the door are the marks of Rothschild architecture.



The white-walled drawing room: red-carpeted with a scattering of smaller rugs, bright flowered chintzes, bits of gilt, and flowers from the Baroness' cutting garden.

## Baron and Baroness de Rothschild at Petit Mouton



The Baron and Baroness in the drawing room. Above the fireplace, a portrait of the Baron as a child.

Petit Mouton, the country house of Baron and Baroness Philippe de Rothschild, lies in the centre of France's great Médoc wine country—a rolling wind-swept landscape, bordered on one side by the sea. Among the region's greatest vineyards is Mouton-Rothschild, for four generations a Rothschild family place. Filled amusingly over the years with memorabilia, Petit Mouton is a smaller, Victorian adjunct of the original house, Grand Mouton, where Baron Philippe has his office, and where there are a wine-merchant room, a museum, and below, the famous *caves*. The Baroness, the former Pauline Fairfax Potter of New York, has great feeling for flowers, often masses red and orange dahlias, or uses nasturtiums in vases made of the small horns of rams. (She often serves lamb, decorated with flowers as though it were a superb still life.) Mouton, as the name suggests, is known for its sheep as well as its wines.

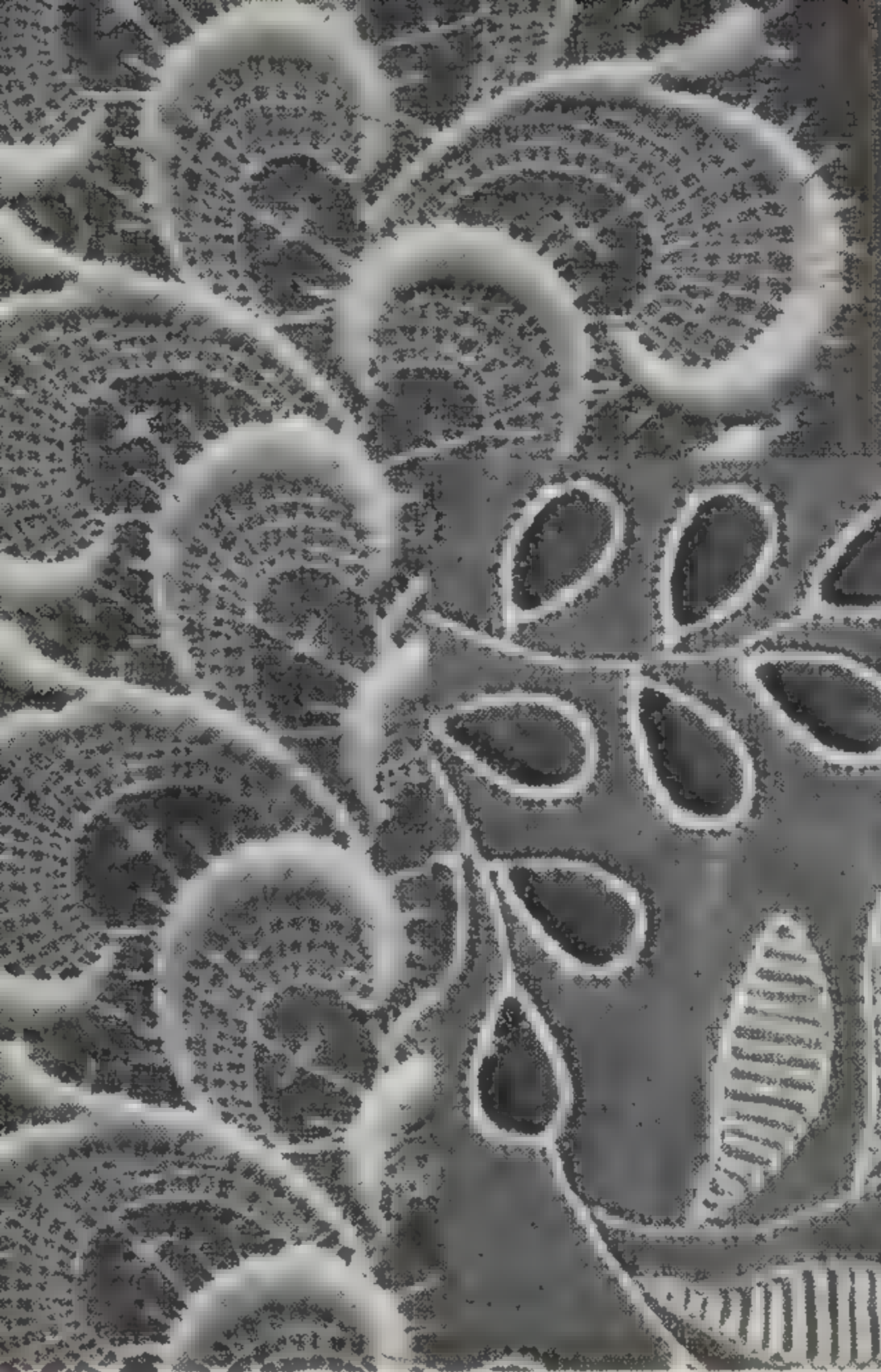
### BARONESS PHILIPPE DE ROTHSCHILD

A charming American woman with sea-green eyes and fair hair, the Baroness was photographed here in her own drawing room. On the wall hangs a portrait, painted before World War I by Flameng, of the Baron's mother, Baroness Henri de Rothschild.



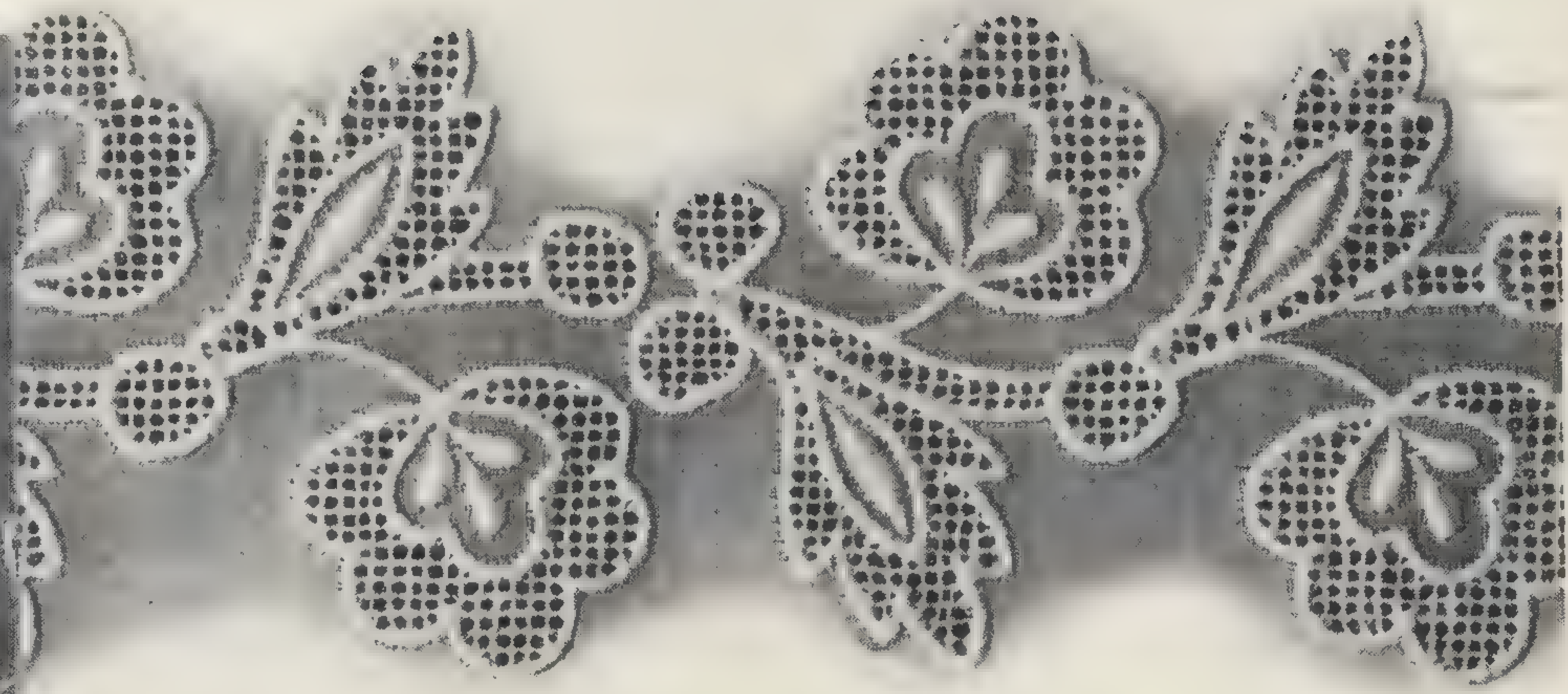






"Shell Stripe," detail left: vertical embroidery on organdie

"Eyelet," detail below: a leaf pattern on organdie



"Rose and Dot," detail above: cutwork on muslin

## Needlework: embroidery and quilting back again



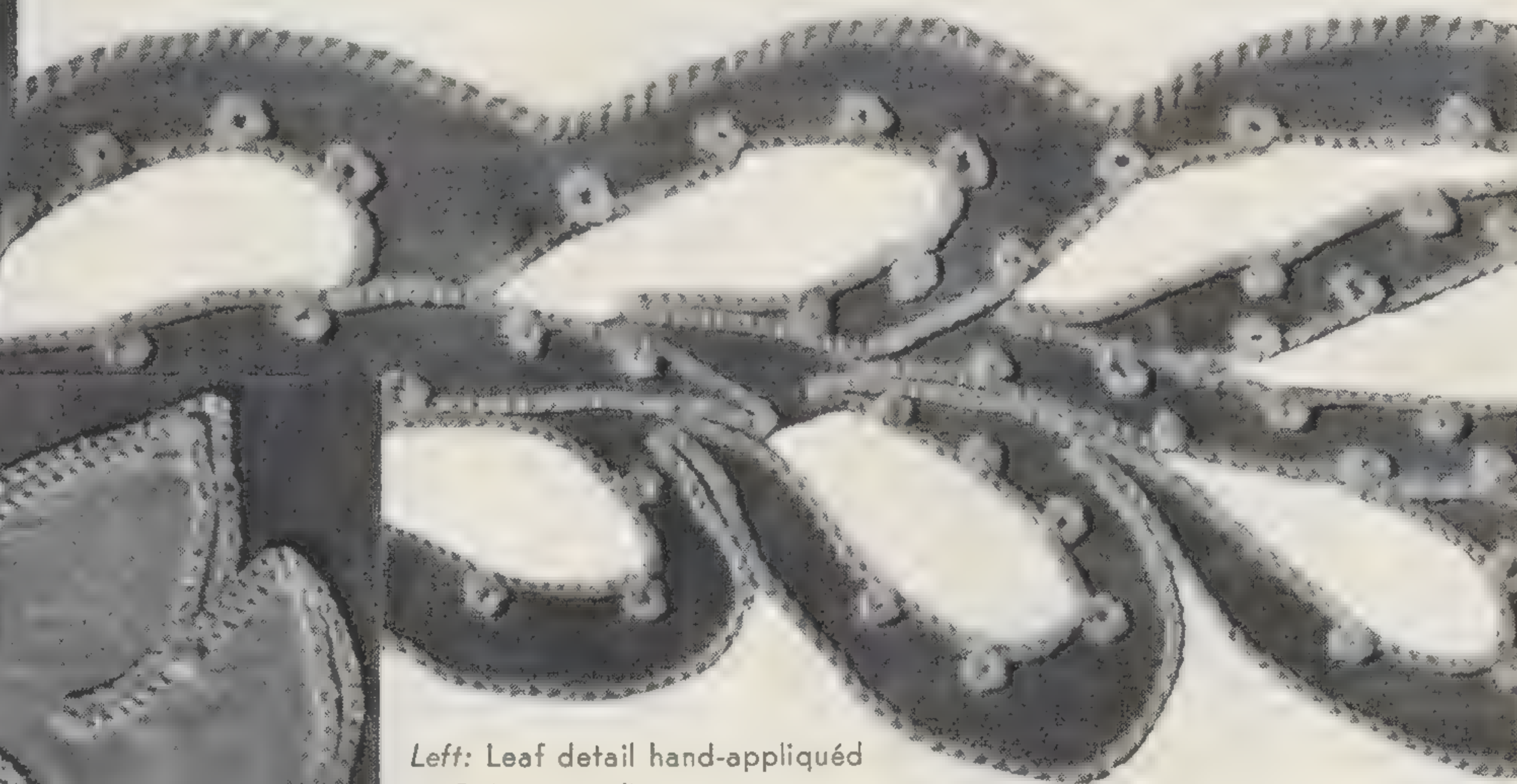
Stylized aster for a Swiss organdie tablecloth

Needlework, in the form of lacy hand-embroidered designs for tablecloths and curtains, is in fashion once more. Shown here, cuttings from six filmy patterns of white-on-white embroidery (the basic fabric is sheer muslin or organdie), made in Switzerland only for Ottavia. *Above:* Three curtain details. Left, "Shell Stripe," 40" by 90", \$60 a pair. Centre, "Eyelet," 40½" by 90", \$175 a pair. Right, "Rose and Dot," 42" by 90", \$125 a pair. *Below:* Details of three Ottavia tea or luncheon cloths. Left, embroidered asters on organdie, \$10 and \$12.50. Centre, appliqué leaves on organdie, \$12.50. Right, hand cutwork on muslin, \$10 and \$20. Everything, Lord & Taylor; Neiman-Marcus. Quilted fabrics for modern French furniture, a nice paradox, details opposite. Two printed linens, to order, through decorators, from Jack Lenor Larsen. In centre, "Bourbon Rose," of polished cotton by Everfast, made crease-resistant by Everglaze; Altman's. Furniture: Suzanne Van Acker.

*Opposite page:*

"Octavio," hexagonal quilting, and "Eclipse," circled quilting, both prints designed by Warren Platner; both \$24 a yard. "Bourbon Rose," flowered quilting, \$11 a yard; Altman's. French metal-framed chairs: Upper left, armless chair, the framework covered in hand-stitched leather, \$300. Centre right, small chair, "Gondole," with leather-covered framework, \$260. Lower right, Directoire-styled day-bed, its curved frame of dull grey polished steel, \$700.

*Below:* Cutwork and embroidery border for a muslin tablecloth



*Left:* Leaf detail hand-appliquéd on Swiss organdie









## 1956 orangerie: a pick of junior fashion



1. Orange, peeled on. The sheath dress, Moygashel linen; the sheath coat, cotton—sliced up the sides. Costume, about \$65. By Carlye. At De Pinna; I. Magnin. Shoes, orange-peel suède: by Valley. 2. Cotton costume: lemons and oranges, boxed. Suit, in a Fuller fabric, \$15. By Jo Collins. Unsleeved shirt of knitted cotton, \$2.50. By Jane Irwill. With lemons, oranges: gilt and coral jewelry (necklace, pin, by Castlecliff), lemony handbag. Everything: Lord & Taylor. Suit: Jordan Marsh, Miami. Cradling the squared-off costume: a well-rounded Widdicomb basket chair.

3. Silk-shantung Paisley: here, of an afternoon, coolly couched on a rattan chair (from Widdicomb). Dress, \$35; by Junior Circle. Altman's; Hudson's. The bared sandals: strips of Allied kidskin in citrus colours. Florsheim. 4. Daytime Paisley: swirls of copper scratched with green (finger painting by Fu Manchu?) on cotton. By Mr. Mort, \$40. Saks Fifth Avenue; Jenny's. 5. Bare-armed, belted slip of a sheath, \$30; stenciled coat, \$60. In cut and colour, they're mandarin. Both: Moygashel linen, by Junior Sophisticates. Both: Bendel's Young-Timers; Lillie Rubin.



'EOMBRUNO-BODI



6



7



5

6. The sari, American evenings: full-skirted, camisole-topped cotton. By Sportlane Deb, \$20. Best's; Hutzler's. Shoes, by DeLiso Debs: Bloomingdale's. 7. Princesse dress: chained daisies on washable linen rayon (a Burlington fabric). Dress by Minx Modes. About \$18. At Milgrim; Marshall Field. 8. Sheath *en costume*: the cape comes off evenings, warmer days. By Junior Accent; Lowenstein cotton. About \$35. Best's; Sakowitz. The open-closed calf-skin sandals, by Fiancées: Arnold Constable. Chair: Knoll Associates. Stockings: Hanes seamless sandalfoot.



8







# New looks— complete in Vogue Pattern envelopes

Any similarity between the coat, left, and the dress, right, is *not* coincidental. What you see here is a complete costume, almost a complete spring wardrobe in itself, and it comes out of one envelope—Vogue Pattern No. 896. It's the first of three complete-in-one-pattern costumes shown on these and the following pages.

All pivot on a coat (or a jacket); all are good fashions fresh from the designing-rooms. None has ever been seen—let alone sewn—before.

Here, a sheath and coat, both with the high-buttoned, double-breasted look that is major news right now.

And the smartest way you could make this costume is shown here, too—

a blond monotone (only piece of news we *couldn't* put in the envelope).

The sheath requires really good, subtle fitting; the coat should go with a swing. And time spent on beautifully-made bound buttonholes would be remarkably well spent.

*Right:* The sheath, in pale beige wool doeskin flannel.

*Left:* The coat, in beige-and-white wool tweed; handbag by Milch.

*Both pages:* Vogue Pattern No. 896.

Wools by Anglo; Crescendoe gloves; Napier jewellery. Emme hats.

*Back views, sizes, yardages, on page 133.*

BOTH PAGES: VOGUE PATTERN 896





## New Vogue Pattern

costumes *continued*

Here and opposite: complete-in-one-pattern costumes that put this spring's fashion news at your finger tips — if one finger wears a thimble.

*This page:* Costume composed of a wide-collared sheath (above), and one of the brief new coats, collarless here (left).

Again, the look's based on shades of blond — but we made the dress in a subtle 1956 print: beige splinters on white silk surah (a Maxwell fabric). The coat is beige Botany wool flannel — and you might make a flannel skirt to match it, extend its range even farther.

Sewing tip: watch the taffeta interfacing of the dress collar; facing edges should be pinked, then hand-whipped.

*Entire costume:* Vogue Pattern No. S-4677. Colony belt; hat and scarf by Finner; bag by Colclentz.

VOGUE PATTERN S-4677



*This page: Vogue Pattern costume  
your spring wardrobe might  
revolve around, smartly:  
sheath (right) complete with  
a jacket (below). The moulded sheath  
is pretty enough for late-day;  
jacket added, it's an early riser, too.  
The new blond monotone look is carried out here  
in textured silk-and-wool by Forstmann,  
sharpened with black accessories.  
The sheath must be fitted with prayer  
and (probably) fasting.*

*Entire costume: Vogue Pattern No. S-4676.*

*Calfskin bag (below) by Koret;*

*black patent leather bag (right) by Coronet.*

*Hats: John Fredericks. Mosell jewellery.*

*Back views, sizes, yardages: page 138.*







SHELL



# ARMANDO REVERÓN

Famous Venezuelan painter  
shown  
for the first time in the U.S.





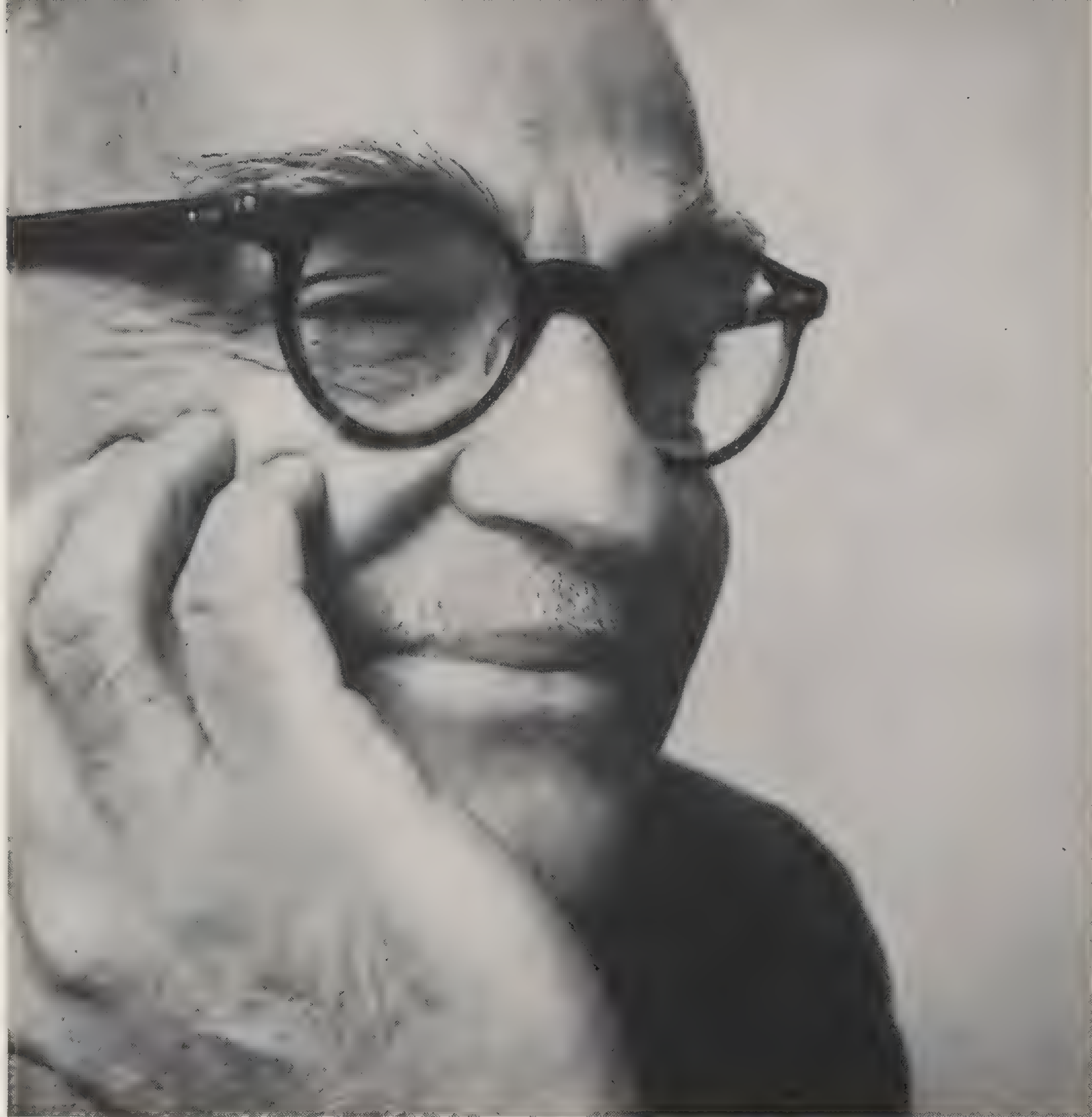
LISETTE MODEL

These are not paintings but a prop paper sewing machine (left), a family of burlap dolls (above)

A bearded recluse who lived in a beach hut near the village of Macuto, Armando Reverón, until his death two years ago, was Venezuela's most famous modern painter; now for the first time his work is being shown in the United States. Surrounding himself and his Indian wife, Juanita, with a family of padded-burlap dolls (some of them above), an aviary of dried birds, and a churlish assortment of monkeys, he put all of these into his paintings. This shrunken cosmos—the dolls, the fantasies—became for him the real world; for the dolls he made props like the sewing machine above with its strange bird. (Behind it hangs a Reverón portrait.) For the monkeys he had small easels and brushes; they became the "school" of Reverón. His eccentricities were those of a medicine man. To touch the fever-pitch of painting he fired himself into an ecstasy of exposed nerve-ends, rubbing his arms with rough cloth to draw blood, "warming up his sight" by a furious concentration on sunlit colour, fingering the pigments to arouse stronger tactile awareness. Surprisingly, Reverón was not a primitive; after a year of quite usual art school in Barcelona and Madrid and some training in Caracas, he withdrew to his solitary life by the sea, painting his wife, his dolls, and the Caribbean landscape, sometimes with astonishing serenity, in still greys and whites. Last autumn James S. Plaut, director of Boston's Institute of Contemporary Art, brought to the United States fifty-five representative Reveróns; from Boston where they were shown this month, they will go to New Orleans, Houston, San Francisco, New York, and Washington, revealing to Americans a pungent slice of this impassioned solitary art.



# OLD HANDS WITH NEW SUCCESSES



THORNTON WILDER

In all his fifty-nine years Thornton Wilder, a small-boned, punctual man with a bush of eyebrows and a brush of moustache, never had a year like the past twelve months. The year, in fact, has been pretty much like the man; so vivid is his exuberance that a wild Maine wave seems to be dashing him up on a Penobscot Bay beach. (He comes from a line of Maine farmers and Scots from the Hebrides.) He is rather like his Victorian grandmother who, in a fast drillmaster's bark, used to advise her daughters before a party: "Bite your lips, girls, and go in." The past months Wilder bit his lips and went in. His roughed-up comedy, *The Matchmaker*, is a Dexedrine success in New York after equal successes in Edinburgh and London. Helen Hayes as the dowdy, wonderful Mrs. Antrobus and Mary Martin as a dazzling dewdrop seducer played *The Skin of Our Teeth* at the top of their form in Paris, Washington, Chicago, New York, and to millions on tv. (Miss Hayes was brilliantly comic as she pushed up her hat, walked on her heels like millions of middle-aged housewives, and then sat, bored, with her knees apart and her ankles bent over.) Frank Sinatra unfortunately took over the famous Frank Craven rôle in *Our Town* on tv, but he sang a dumpty song, "Love and Marriage," that became a headlong hit. Irene Worth in Edinburgh played Wilder's Grecian play, *A Life in the Sun*, a play loved by its international audiences but smacked on the ears by some of the British critics.

Wilder laughed through it all. His laughter comes in rolling bursts and his tanned face creases and grows ruddy. He also talked through it all. His conversation is famous, spontaneous, fresh, continuously amusing, deliberately erudite and sometimes didactic. The didacticism and the amusement are part of his schoolteacher's equipment. That teaching life began when his brilliant father, who liked to plan his children's lives, sent a cable to Thornton in Rome. It read: "Have job for you teaching French at Lawrenceville. Learn French. Father." Thornton learned French. He stayed at The Lawrenceville School for seven years and while he was there his second novel, *The Bridge of San Luis Rey*, became the first of his massive hits. In many ways he still considers himself a schoolteacher, likes to needle as though still master in a roomful of boys. In fact, in Washington last July, during a performance of *The Skin of Our Teeth*, the play irritated a woman enough for her to say: "This is either for intellectuals or the birds and I'm neither."





MR. AND MRS. ALBERT HACKETT

Frances Goodrich and Albert Hackett, a team known for their light-touch movie comedies, are the coauthors of the reticent, extraordinarily touching play, *The Diary of Anne Frank*. Their string of movie scripts began in 1933 with *The Secret of Madame Blanche* which ended with the deathless line, "He's a gentleman because his mother was a lady." They started *The Thin Man* series in 1934 and breezed steadily on through *Seven Brides for Seven Brothers* last year. They abruptly changed their lives and their work when they began two years ago to work on the dramatization of *The Diary of Anne Frank*. Anne was the remarkable young Jewish girl who, during two years of hiding from the Nazis in an Amsterdam garret with her family and a group of refugees, kept a record of her thoughts about growing up, her delightfully funny observations of the people around her, her hopes for the future. These hopes were never realized; Anne died at Belsen. (In the play, the Hacketts, with enormous restraint, never allow the Nazis to appear.) Of the Frank family, only the father, Otto, survived and with him the diary.

In time the Hacketts went with Garson Kanin, the play's director, to Amsterdam, talked with Anne's father, stood in the attic room: "You could put out your hands and touch the walls on either side." All this has had a somewhat pulverizing effect on Mrs. Hackett, who can only talk about Anne for a minute or two without starting to cry—this has been going on for more than two years. Yet their play is no tear-jerker; it is cheerful and radiant as the girl herself. "Anne had a great sense of humour," said Mr. Hackett recently. Mrs. Hackett's eyes glistened again. Mr. Hackett quietly, and almost automatically, handed her a large, clean handkerchief.



# CUTTINGS FROM

One of the loveliest of all the early customers of Edwin Goodman was Giulia Morisini. One morning, when the new-fallen snow of the night before was still dazzling white in the bright winter sunshine, one of the staff looked out her window as a white coach drove up, drawn by two white horses. The coachman on the box was in livery of white, and so was the footman who got down to open the door. Out of the white coach stepped Giulia Morisini wearing an Italian suit of white flannel with a three-quarter coat, with white fox collar and cuffs, and a white hat. Her white skin was of the purity of a cameo, and against this background stood forth the shining jet black of her hair, the scarlet of her lips. Not even Giulia's black costume, with black coach, black livery of coachman and footman, and black horses, could compare with it. And Giulia had the same combination in scarlet, but she was not satisfied with it. There simply were no scarlet horses to be had anywhere.

When Edwin Goodman first came to New York, there was practically nothing between the calico wrapper of the type his father sold for thirty-seven and a half cents apiece, and the dress made to measure by the dressmaker. Anything between those two had to be run up on the machine at home. It was next to impossible to buy. It is hard to believe, but the ready-to-wear dress is not a descendant of the dressmaker's dress, but of the tailor's suit. . . .

At first the blouse was simply a form of lining. Any seamstress could make it, for no one could see it anyway. What woman would dare to remove her jacket in public? Well, someone did, and almost overnight the blouse became an important part of any wardrobe. Then somewhere, somehow, somebody sewed a seam, which connected a man-made skirt with a woman-made blouse. And this simple step, according to Samuel I. Deitsch, one of the founders of the New York Fashion Institute of Technology, was the beginning of ready-to-wear.

A customer of the millinery department kept one complete worktable—designer, fitter, and twelve skilled milliners—busy the year round, making hats for her and her alone. Another customer was known throughout the store as Madame God. Once a high executive of the store spoke to her on Fifth Avenue; she cancelled her account immediately, and it took the apologies of all the other executives to get her back. A favourite purchase of another two-thousand-

dollar-a-week customer was a plain old-fashioned nightgown of Alençon lace. She wore—her account was still active in 1955—old-fashioned chemises and bloomers, but of fine silk with hand-embroidered rosebuds. Speaking of nightdresses, during World War II another lady became alarmed at the thought of being called out in the night by an air-raid alarm. She had the lingerie department design and execute for her several air-raid-alarm robes of velvet, at \$395 each.

One much-married daughter of a well-known tycoon used to buy one of every Bergdorf model—and during that period Bergdorf Goodman maintained several designers working the year round and sent whole delegations to the Paris showings. One year shortly after buying out the place—her bill came close to \$100,000 and she left \$4,700 behind in tips—she cabled the store from London that she didn't have a thing to wear. She wanted three complete outfits in white, grey, and navy, and accessories to match—hats, handbags, stockings, lingerie, and shoes.

Among the eccentrics, there was the germ woman, for example. She refused to let Mr. Goodman come near her because he wore a moustache. She was a real bug; when she went out to dine at a restaurant, she sent her butler first to sterilize the dishes. She kept two suites in a hotel across the Avenue, and shifted back and forth each day, occupying one, fumigating the other. When she first came to Bergdorf Goodman, she had inspected all the saleswomen, fitters, and worktables to pick up the one she thought the cleanest. She picked Miss Gertrude for her *vendeuse*, then tried to have *her* fumigated. When the germ woman was fitted, she just donned a sterile gown. Fitters were not permitted to touch her; it all looked a little silly, she standing in that gown, the fitters measuring empty air six inches away from her body. When the clothes were ready, the germ woman picked them up herself, draping cheesecloth over them and carrying them across Fifth Avenue to her hotel.

Once a customer from California chose a bunch of mink skins for her coat which Murry Singer, manager of the fur department, felt were too heavy for her. He tried to persuade her to take lighter ones. She was adamant, however, even becoming disagreeable about it, and her coat was made for her, in the skins she selected, for twelve thousand dollars.



# CUSTOM-ORDER

Anecdotes from "Bergdorf's on the Plaza,"

the biography of a New York store,

to be published this spring by Alfred A. Knopf Inc.

By Booton Herndon

Unfortunately, she then suffered a long illness, and it was over a year before she had an opportunity to wear the coat. She then found that it was indeed too heavy for her. She wrote to the store that she would like to return it.

The letter went first to Mr. Goodman, and he called in Murry Singer. "What do you think we ought to do?" he asked.

"Well," Murry said, "you taught me that the customer was always right."

"Then send her twelve thousand dollars back," Mr. Goodman said.

On the lady's next trip to New York she bought the skins they recommended to her. This coat cost fourteen thousand dollars. When it was finished she came in to try it on, arriving just as Murry was taking a sable coat back to the stock room after showing it to a customer.

"What's that?" cried the California lady. She tried it on and bought it then and there, to be delivered with her new mink.

In the workrooms there are several thousand forms, each padded to the exact proportions of the customer it represents. They are all sizes, all shapes. One measures fifty inches around the bust. Some have been there for thirty years; peel off the padding put on over the years, and you'd see some lovely figures of many years—and many desserts ago.

One customer used to have cute little hats made for her dachshund, at one hundred and fifty dollars apiece. Another bought a coat of fine soft wool and had it dyed to match the colour of her collie. When the dog brushed up against her, the hairs would be less readily noticed. To match the lady who had her coat dyed dog-colour, there was another who had her Cadillac painted coat-colour, in this case, a charming light blue.

At one time one of the staff came running up to Miss Dolan. "I just happened to be passing a fitting-room and looked in," he said, "and there was a customer trying on a blouse with a blindfold on!"

"But of course," Miss Dolan replied. "She's getting it for her husband to give to her for her birthday. It's going to be a surprise."

Another woman from out of town brought all her maids in, every year, to have them fitted in sweet little uniforms and aprons. And one cold winter's day a dowdy old woman appeared in the fur department and asked to look at a warm

brown coat. The buyer came running up in a hurry. The coat the lady had in mind was sable. The store had one ready-made, for forty-five thousand dollars. She paid for it in cash on the spot. ("Ready-to-wear," sniffed Miss Dolan.)

Mrs. Mary Gleason, the designer, and Mrs. Theodora Weiter Demarest, the fitter known as Miss Weiter and always distinguishable by her proud wearing of her late husband's Phi Beta Kappa key, were asked one morning to prepare a shroud for a customer who had died the night before. They received explicit instructions from the late customer's sister, who specified that the shroud have a long train. Mrs. Gleason and Miss Weiter worked all day and delivered the dress, completed, that evening. They dressed their late customer to the complete and detailed satisfaction of the sister, who then ordered the casket closed. Nobody else ever saw that dress.

The great care and attention given to clothes necessitates high prices. How high? Well, take the case of one of Bergdorf's favourite customers, who bought a sari, hand-loomed in India with a generous portion of gold thread, and had the custom-order department make it into an evening gown.

Fortunately, a year or so before, Leslie Morris had designed a gown for another customer utilizing a sari. The sketch of this design was found, and changes necessary to conform to the personality of the wearer and the slight differences in the sari were made in the sketch.

The first thing the fitter did was to place the sari face-up on the huge cutting table and lay muslin over it. The assistant rubbed over every inch of this muslin with chalk, so that the design of the sari came through on the muslin. Then the muslin was cut, and draped on the customer's individual form. Some mistakes were made, but on the muslin, not the precious sari, and were corrected. The customer had one basted fitting in the rubbed muslin. She had a good figure, and one basted fitting sufficed. It was time to cut into the irreplaceable sari, and not a single mishap occurred. A basted fitting was held in the Indian material, but with few alterations. The lining of China silk was sewn into the gown for the second fitting. The third and final fitting was perfect.

The entire operation took about a month, though of course they were not working on this dress all that time. The price was \$675, which the customer thought reasonable.



Growing on  
shoe trees:  
more  
flats

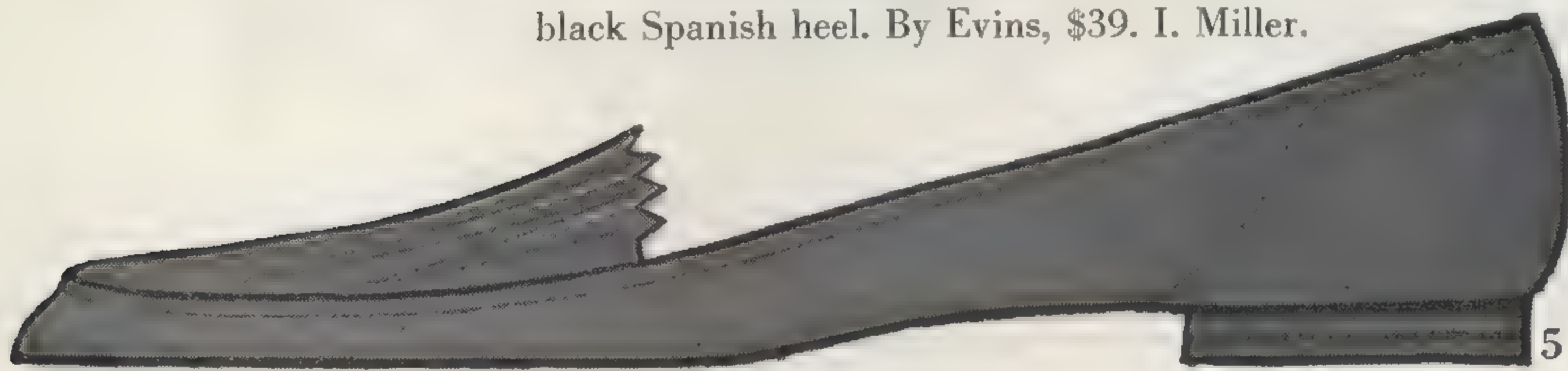
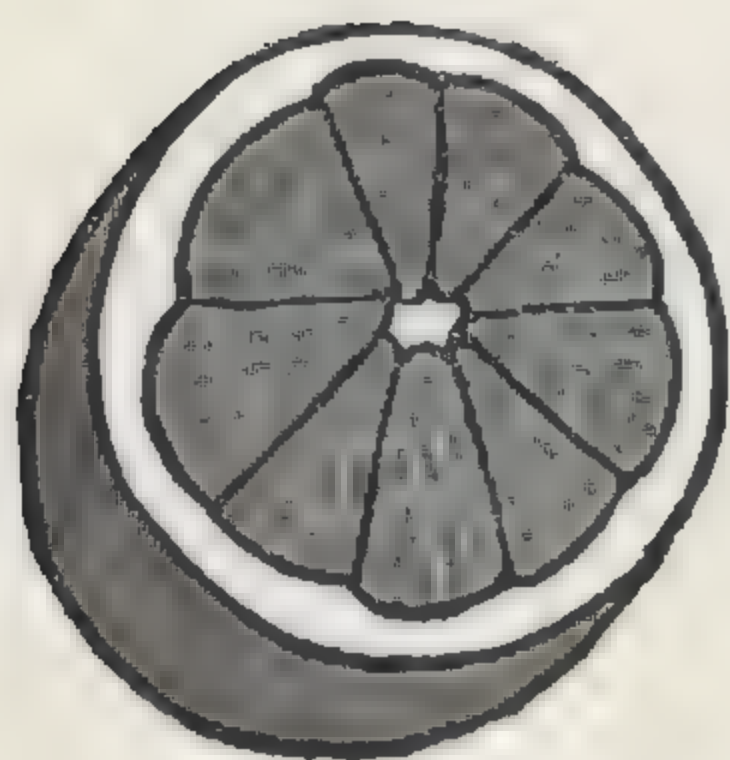






The closet that's up on fashion now will be sure to have them: more flats in more colours, in new beautiful shapes. Newest of all: the city flat with all the urbanity of an opera pump—and a change of pace for city suits. On these pages, six additions to (beginnings of?) a well-balanced flats wardrobe.

1. Moccasin: string-stitched textured tan calfskin (Eisendrath) covering heel and all. By British Walkers, \$19. Bonwit Teller.
2. Beige knitted wool separates, on the country side (to wear with flats 1, 4, and 5). Jacket, \$23; skirt, \$18. Both by Goldworm. At Bergdorf Goodman; Wanamaker's, Phila.
3. For the deep country, a soft little shoe pinked out of a camel-coloured Evans pigskin. By Oomphies, \$8. At Lord & Taylor.
4. T-strap sandal, the original flat, really—with modern improvements: a split-level heel; soft new butter-colour leather. Nice with new beiges, ambers. By Joyce, \$10. Bonwit Teller.
5. For a woman who "can't wear a flat"—a flat she can wear: it comes comfortably high on the instep and holds fast via elastic sewn under a fringe of the golden-brown calfskin. A "tweed" shoe, \$9. By Westport. At Macy's.
6. The non-seasonal flat: a soft shoe of suèded leather in an astringent apricot-colour that's a refreshing tonic to woollens and cottons alike. By Cobblers, \$8. At J. W. Robinson.
7. A city suit in an olive-colour British woollen tweed that looks very new with the new city flats (described below). Suit, about \$110. By Spectator Ltd. At Jay Thorpe; I. Magnin.
8. The city flat, newest flat of all—destined to give a smart new stance to city tweeds. Of red calfskin and suède and standing on a black Spanish heel. By Evins, \$39. I. Miller.





*Banker's stripes  
for the piggy bank crowd*

*Newest tradition: the red reefer*

*"I'm the only true princesse here"*

*Cut to Lord Chesterfield's taste  
in velvet and tweed*



### Eight fine spring coats

Four of these fine coats are on leads, and inseparable from their owners. Others:  
*Left:* Fitted coat of flecked grey wool; single-breasted, and part of its fashion, a linen collar that comes off to wash. By Peggy 'n Sue, \$30. Best's; Hudson's.  
*Next:* Chalk-striped navy-blue worsted reefer (a three-season coat) with mother-of-pearl buttons, side tabs. Of Botany worsted, about \$35. Best's; I. Magnin.  
*Third:* Traditional double-breasted reefer—now in bright red, cut straight, and belted at the back. By Bambury, of wool flannel; \$20. Lord & Taylor; Hutzler's.  
*Right:* Elegant little Chesterfield of beige tweed; a brown velvet collar. (Not incidentally: it's a perfect summer coat, too.) By Coatcraft, \$23. Henri Bendel.  
*All hats, gloves:* Best's. Hats by John Frederics. Cotton gloves by Wear-Right.



*Short jacket, twirly skirt—  
a spring suit*

## Vogue edits for the seven-to-twelves:

On these six pages,  
everything that's needed  
in a little girl's wardrobe  
for the nice weather coming.  
Everything: based on the classic  
(it has to be—to be good).



### Newest suit on wheels

Very endearing—but not babyish—the Glen plaid suit, tidy as a too-good-to-be-true child. The jacket unfitted; the skirt, in perpetual motion, with cotton shirts or woolly pull-overs. Suit; Milliken's tan plaid flannel of rayon-and-acetate, about \$17. Henri Bendel; Neiman-Marcus.



# Seven-to-twelves *continued*

*White-collared top:  
buttoned (at the back) over white*

*Layers of pink:  
that's what she dresses in*

*Rosebud dress: owner of  
a short pink sweater*



## The dress plus

Season changers (for the crowd that still thinks it's fun to gurgle into straws): bare-armed dresses, made any-season by extra tops.

*Left:* Pink cotton dress plus—a striped, back-buttoned jacket. By Joseph Love, of Avondale cottons, about \$9. Saks Fifth Avenue.

*Centre:* White dress plus—a navy-blue top. By Suzy Brooks, of textured rayon (a Crown fabric); about \$11. Henri Bendel.

*Right:* Roses on pink polished cotton, plus—a pink Orlon-and-wool cardigan. By Johnston of Dallas, about \$17. Bonwit Teller.

*All three dresses on this page: also at Harzfeld's; Neiman-Marcus.*



*News with Mary Janes:  
white flowers on beige*

*Organdie: very strictly brought up*

*To bring to the party:  
a dozen roses*



## Party dresses, spring timed

For the post-velveteen parties, new light and airy dresses that will look their prettiest in birthday candlelight, from now to October.

*Left:* Brand-news here, dotted swiss—printed. Roses scattered on white, neatly sashed in green. By Tiny Town Togs; \$8. Best's.

*Centre:* Beige dotted swiss, flower-printed in white (with its own petticoat). By Youngland, of ABC cottons; \$9. Bloomingdale's.

*Right:* White cotton organdie, crisply tailored—graduated tucks over a pink cotton slip, sashed and collared with polished cotton. By Celeste, \$18. Lord & Taylor. *All three dresses:* also Hudson's.



# Seven-to-twelves *continued*

*Very Ivy League:  
the button-down collar*



*Worldwide habit:  
the dress and cardigan*



*Suspended stripes:  
hung on a pink blouse*



*Class favourite:  
the jumper dress*



## Smartest girls in the class

Smart two ways: the girls who get straight A's *and* like smart dresses. *Hands up:* Sleeveless navy-blue cotton dress piped in red, buttoned neck to hem. By Hymar, \$6. Red Orlon cardigan by Regal; \$7. Bloomingdale's. *Top of page:* Shirtwaist dress of red and white polka-dot cotton, classic back pleat and all. By Suzy Brooks, about \$8. Altman's; I. Magnin. *Left, standing:* Pink-and-brown jumper dress of Celaperm acetate and cotton (Lowenstein fabric); pink shirt. By Kate Greenaway, \$9. Altman's. *Directly above:* Suspender dress—or shirt-and-skirt (the bib and suspenders unbutton), of striped and solid pink cotton. By Cinderella, \$9. Altman's.





*Sailor dress:  
a true blue mariner*



*Shirtwaist dress:  
real shirting, here*



*Delicious finish:  
candy-stripe edging*

*Top of the page:* 1956 version of the sailor dress. This, of blue and white, with pressed-flat pleats, bright blue braid banding the collar and dickey. By Fair Child, of Avondale cotton cord; about \$9. Best's; I. Magnin. *Above, left:* A jumper dress (that's going to be a sun dress all summer) of red cotton broadcloth piped with cinnamon candy stripes, here wearing its own neat white linen blouse. By Celeste, \$13. At Bonwit Teller. *Above, right:* Blue and white cotton broadcloth shirtwaist dress, smarter for blue collar and cuffs. \$10. By Johnston of Dallas. Henri Bendel; Burdine's. *Both pages:* Bentwood desk and chair, designed by Thonet.





## Spring fittings for Mrs. Exeter— in a range of sizes

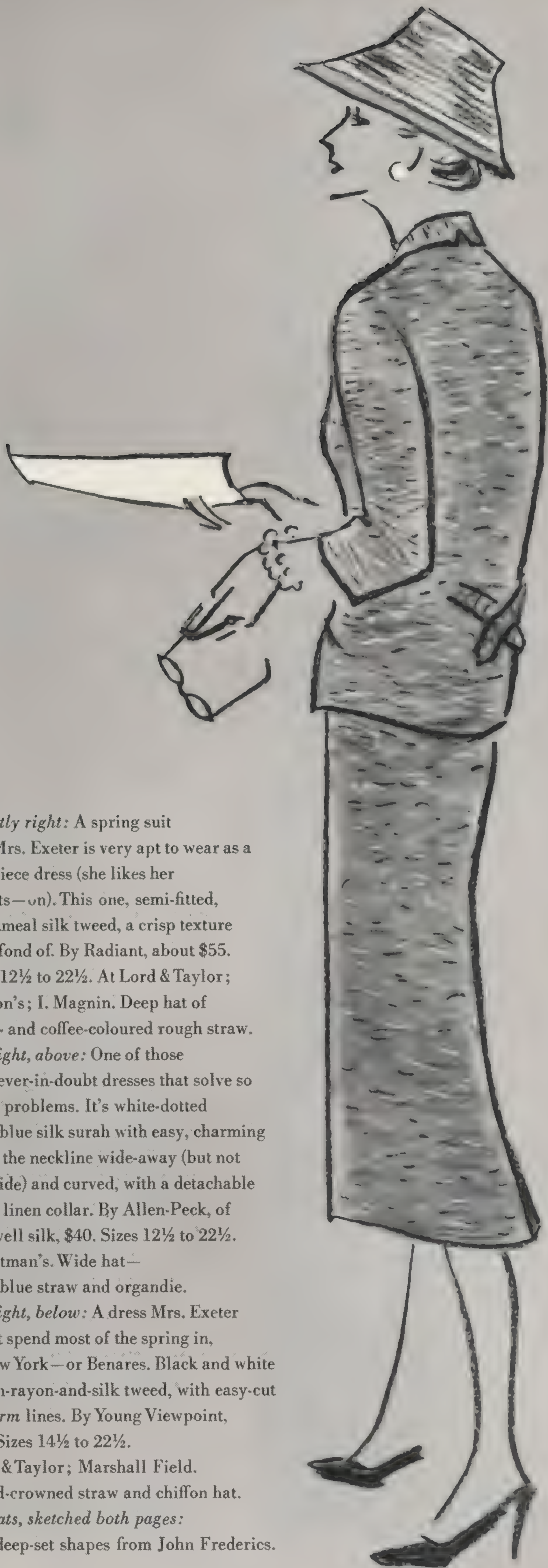
Spring fashions for Mrs. Exeter if she is either: a half size ( $12\frac{1}{2}$  to  $22\frac{1}{2}$ ), or a regular size 14 to 42.

*Left:* An all-day dress, soft enough for don't-dress evenings too; a wide draped collar (fine for pearls), and a gentle skirt. Navy-blue Maxwell silk surah with red and white splinters. By I. Doctor, about \$60. Sizes 18 to 42. Lord & Taylor; Dayton's; I. Magnin. Deeply draped red straw toque.

*Below:* For late afternoons, committee meetings—light blue circles on navy-blue silk surah. The sleeves: just enough. By C. H. D. Robbins, \$35. Sizes  $14\frac{1}{2}$  to  $22\frac{1}{2}$ ; and 14 to 42. Altman's. Organdie-wrapped hat.







*Directly right:* A spring suit that Mrs. Exeter is very apt to wear as a two-piece dress (she likes her jackets—on). This one, semi-fitted, of oatmeal silk tweed, a crisp texture she's fond of. By Radiant, about \$55. Sizes 12½ to 22½. At Lord & Taylor; Dayton's; I. Magnin. Deep hat of white- and coffee-coloured rough straw.

*Far right, above:* One of those whenever-in-doubt dresses that solve so many problems. It's white-dotted navy-blue silk surah with easy, charming lines, the neckline wide-away (but not too wide) and curved, with a detachable white linen collar. By Allen-Peck, of Maxwell silk, \$40. Sizes 12½ to 22½. At Altman's. Wide hat—navy-blue straw and organdie.

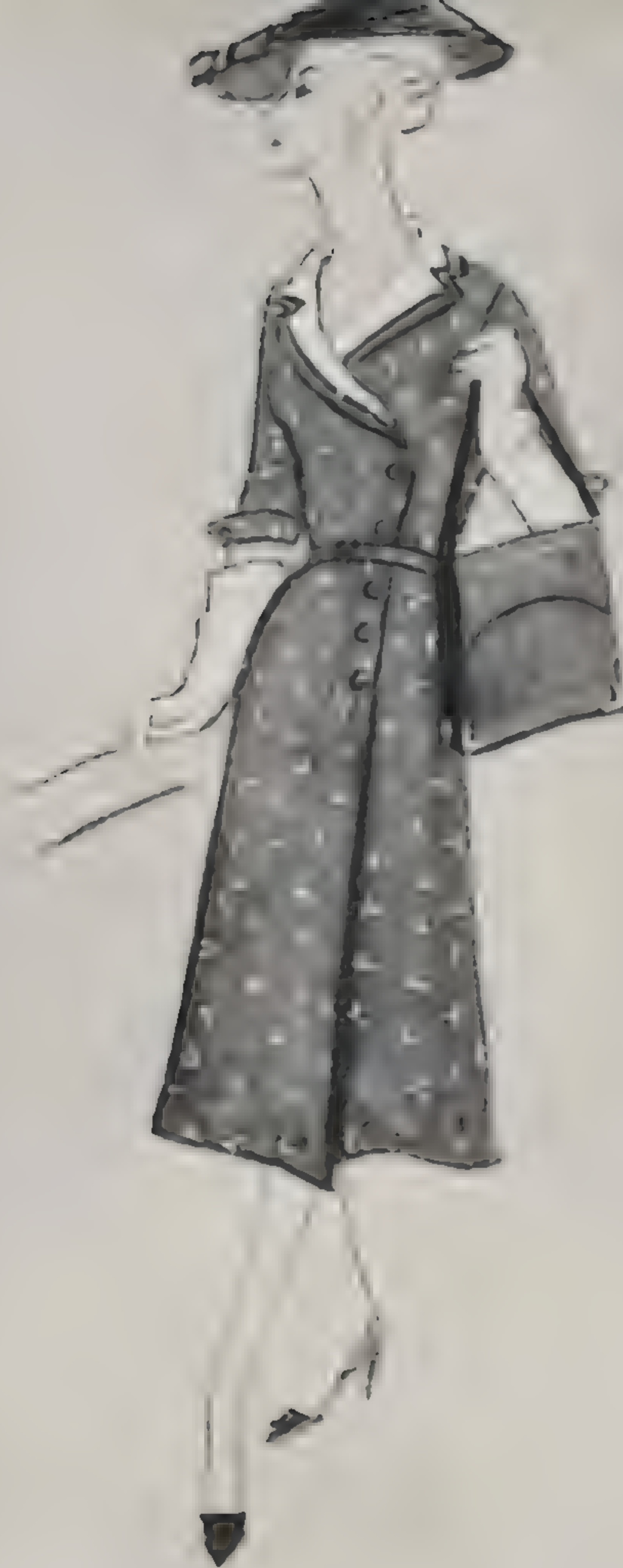
*Far right, below:* A dress Mrs. Exeter might spend most of the spring in, in New York—or Benares. Black and white cotton-rayon-and-silk tweed, with easy-cut but firm lines. By Young Viewpoint, \$40. Sizes 14½ to 22½.

Lord & Taylor; Marshall Field.

Broad-crowned straw and chiffon hat.

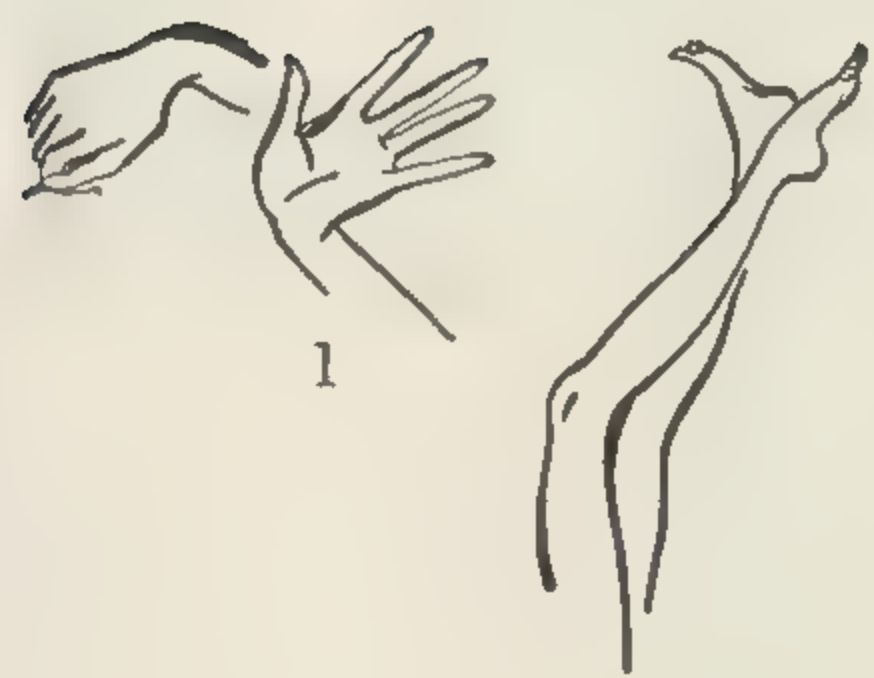
*All hats, sketched both pages:*

new deep-set shapes from John Fredericks.





# New ways to go through the motions of exercise



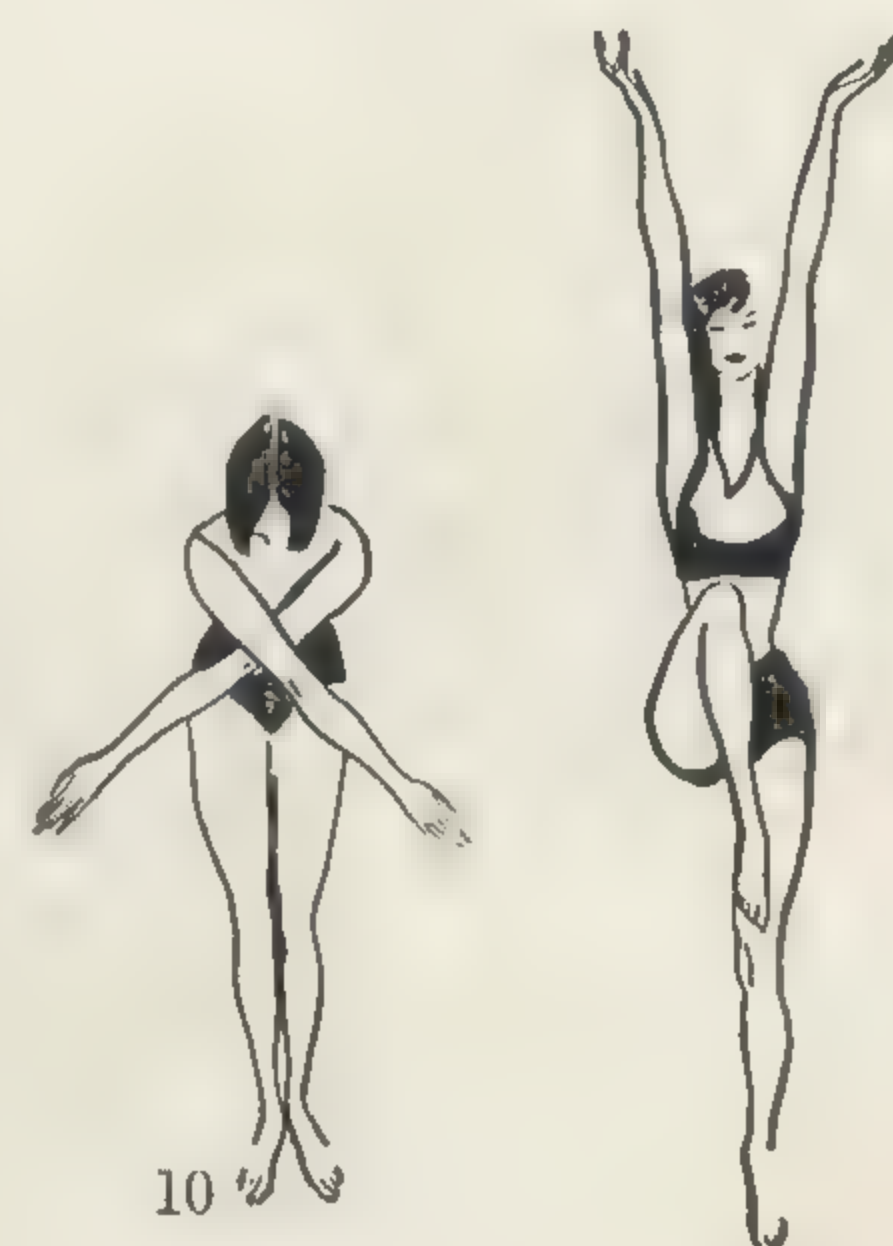
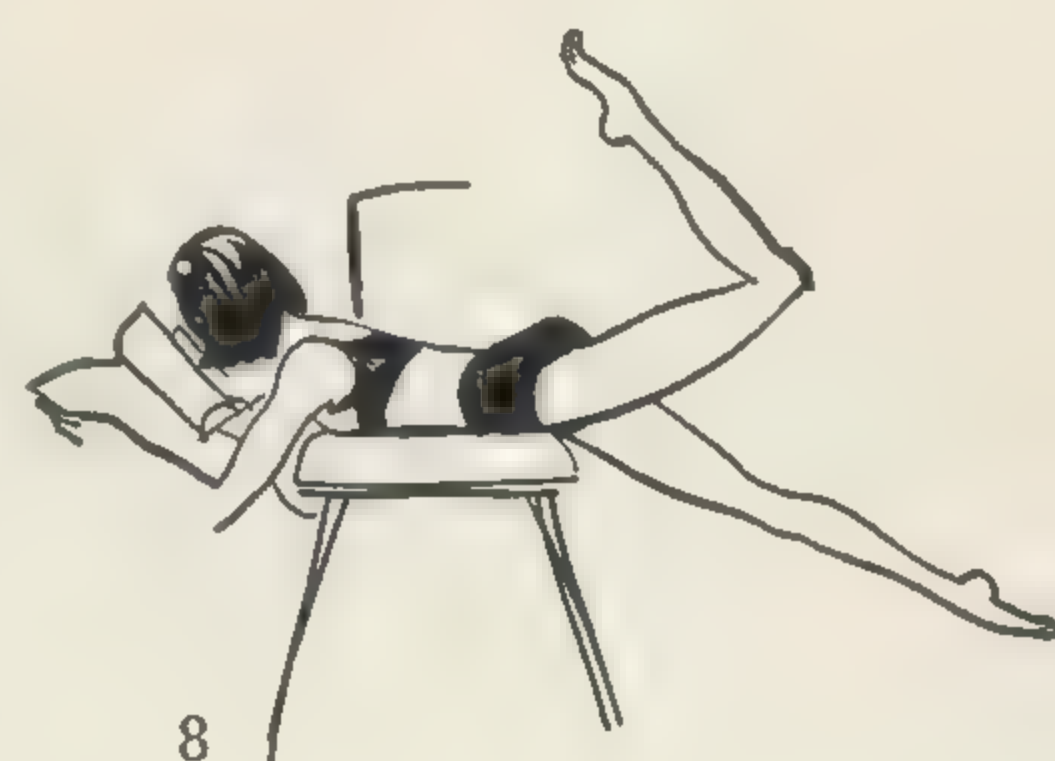
One of the most important new findings in healthful weight control offered by Vogue's Diet Authority is this: the importance of exercise. But, as one member commented, a ten-minutes' workout seems like all day to some people. A wry observation, but true. Was there a daily routine that wouldn't become a bore or a chore? Vogue consulted an exercise expert, Nicholas Kounovsky—and he has this plan: ten exercises each day. And a new technique of doing them: You make a pass at performing each routine with as much ease as your muscles will permit. But, go only as far as your muscles will permit without strain. Take time with your attempts; always try for good form, slow rhythm and deep breathing. As flexibility increases, performance improves. Important note: each part of each exercise must be tried each day.

**1.** A warm-up: stretch arms forward; make a fist with one hand, wrist down; open other hand, palm forward with a pull on wrist. Alternate gestures, flexing wrists. Next: lie flat on floor, raise legs, and with toes pointing towards the ceiling, describe circles. These preliminaries help to shake away some initial tenseness.

**2.** For some people, the fashion for sheaths requires this waist exercise. Lie on the floor, legs and arms stretched. Slowly sit up, turning arms towards the right, while bending the right knee upwards and raising the straight left leg slowly.

**3.** Touching hands to the floor may seem the longest distance in exercise. But, fractions of an inch bring you closer. Touch or not, finish with a flourish: extend right arm and leg backward in a tummy-flattening arch.

**4.** Prepare for the bathing suit season with this: stretch arms over head, feet wide apart. From this stretching position, let the body sink slowly, bending left knee towards extended leg, bracing weight with left arm. Go easy at first with this one. And always stop short of fatigue.



**5.** Now, a routine to try during moments when you wish you were Margot Fonteyn. Stretch arms forward hands up, extend right leg slowly backward and raise without straining; try to touch the right ankle with the right hand. One of the most graceful routines in Kounovsky's repertoire, this involves many of the most important muscles of back and hips.

**6.** Back-supporting muscles that tense easily, respond stiffly, can belong to the young and not-so-young. Strengthen their supporting role: from a face-down position on floor, bend knees, slowly lift thighs to touch ankles to back-stretched hands. Slowly straighten the body. Rest.

**7.** This starts with a push-up, finishes with the gravity-defying stance in the drawing. On the floor, elbows akimbo, fingers facing, hands slightly apart. Slowly push up lifting body away from floor, extend right leg up high.

**8.** Props for this: a chair, a pillow, a book (short poems, and witty, preferably). Copy the position in the drawing, alternately raising each leg, then resting. A relaxed way of firming the hips, the thighs.

**9.** Use your head for beauty. Crouch on knees, arms close to head. Shift body-weight slowly, to elbows, hands, point of right foot while extending left leg high. (A beginner can lose balance easily with this one, so Mr. Kounovsky suggests that the first few tries *not* be made when one is alone.) This stance, briefly held, reverses the downward pull of gravity on the blood, the muscles. Cheeks blush, the body becomes comfortably warmed and limbered, the head seems to clear.

**10.** A deep bend from the waist, arms crossed in front, head tucked in. Exhale. Try for complete relaxation when in this position. This is what encourages the "give" in back and waist muscles. Finale: stretch arms overhead, bend knee and pull up to chest, lifting the chest cage. Now, inhale. Then go through this same routine, alternating the knees.

DRAWINGS BY  
ERICA PERL



N° 5 - BOIS DES ILES - GARDENIA - RUSSIA LEATHER - N° 22



THE MOST TREASURED NAME IN PERFUME

# CHANEL



# VOGUE'S DIET AUTHORITY

(Continued from page 67) who ate a lot of meat. On the other hand, there were many underweight women who ate a lot of carbohydrates, fat, or protein. Another thing we learned, and I wish we knew more about this, was that the difference was not in the kind of food that obese and thin women choose but in how the meals are distributed during the day. The obese women overate at night. This was an almost constant finding. Dr. Martha Trulson at Harvard also observed this.

## What about night eaters?

DR. MAYER: Someone has spoken of the night-eating syndrome, a rather pompous name, I think. It is true that in our studies, and in others, it was found that a great deal of overeating was done at night. People who starve themselves all day feel they deserve a little compensation at night.

DR. KEYS: Those dieters find it easier not to eat in the morning, but then as the day wears on they feel so virtuous about having eaten little or nothing at breakfast that they go overboard at night.

DR. BROBECK: I think that the night eaters should be encouraged to use their late night snack as a regular meal. Perhaps diet patients should be encouraged to eat small but definite meals as often as they wish. Animal experiments have proved that if an animal takes all his food at one time he puts on extra weight; so far as human beings are concerned, this is guesswork.

## Is it sensible while reducing to get really hungry?

DR. MAYER: No. If people get too hungry, they are likely to overshoot the mark when they eat. The mechanism of satiety takes time to be effective. Actually, if you are not too hungry and eat a small meal, you may not feel completely satisfied immediately afterwards, but a half hour later you may feel you have had enough. It is a good idea to eat slowly and thus give the satiety mechanism time to work.

I don't advocate systematic snacks for all of the patients, but I do think that there are some people who find it easier to diet if they have snacks rather than full meals.

## What about sweets before meals as a means of reducing the appetite?

DR. MAYER: I do not advocate this in the present state of our knowledge. There are too many things we do not know and one of them is the effect, particularly on the pancreas, of a lot of ups and downs of blood sugar.

## How can one inhibit eating?

DR. BROBECK: It is possible partly to inhibit food intake with drugs such as Benzedrine and Dexedrine. The difficulty here is that the nervous system acquires a tolerance so quickly that the drugs may lose their effect and thus can not be used for the long term. Certain experiments have been made in which food intake in animals has been inhibited by applying an electrode into the brain of the animal. Dr. James Olds found that an electrode-stimulated animal had a tendency to go back to the section of the cage where it had been stimulated, instead of to the section of the cage where food had been placed. In mazes set up with stimulation or food as the final reward, experimental animals found their way out sooner to the stimulation reward.

In our experiments the high-protein foods were the most effective in bringing on satiety. Most of what we consider high-protein foods are just about 50 per cent fat. Even round steak with all the extra fat cut away has half of its calories in the form of fat. The only natural protein foods are white of egg, defatted, dialyzed milk, and cottage cheese without cream added.

Because protein causes the greatest heat production (energy lost as heat), the high-protein diet, it seems to me, reduces obesity best of all.

DR. KEYS: Many factors go into producing satiety. The actual bulk of food eaten is important and it is difficult to feel satisfied without having some sense of fullness. Low-calorie vegetables, such as celery, cabbage, and the like, are useful. Soups and highly flavoured foods tend to reduce the urge to eat more than their calories alone would explain. Starving people learn to "soup" their foods and go away from a meagre meal relatively satisfied.

## What foods are low in satiety?

DR. BROBECK: In our laboratory any food that is high in fats seems low in satiety. If we load an animal diet with fat we find that the animal may eat three times as much as he had been eating. But even when the animal makes an adjustment, there is still a slightly greater intake of food. These experiments suggest that fat should be restricted in reducing diets, but there is a vigorous difference of opinion about this point among physicians. Some of them even recommend high-fat diets for losing weight.

## Is it true that weight that comes off very fast is more likely to return?

DR. MAYER: I think all weight that has been taken off is likely to come back. Speed has nothing to do with it. We just have to continue to watch out.

GUEST PHYSICIAN: Immediately after the period of weight reduction, when the metabolic rate is reduced and the caloric intake has been increased, an individual is physiologically predisposed to gain weight rapidly.

## Have any experiments been done with controlled and uncontrolled groups of overweight persons?

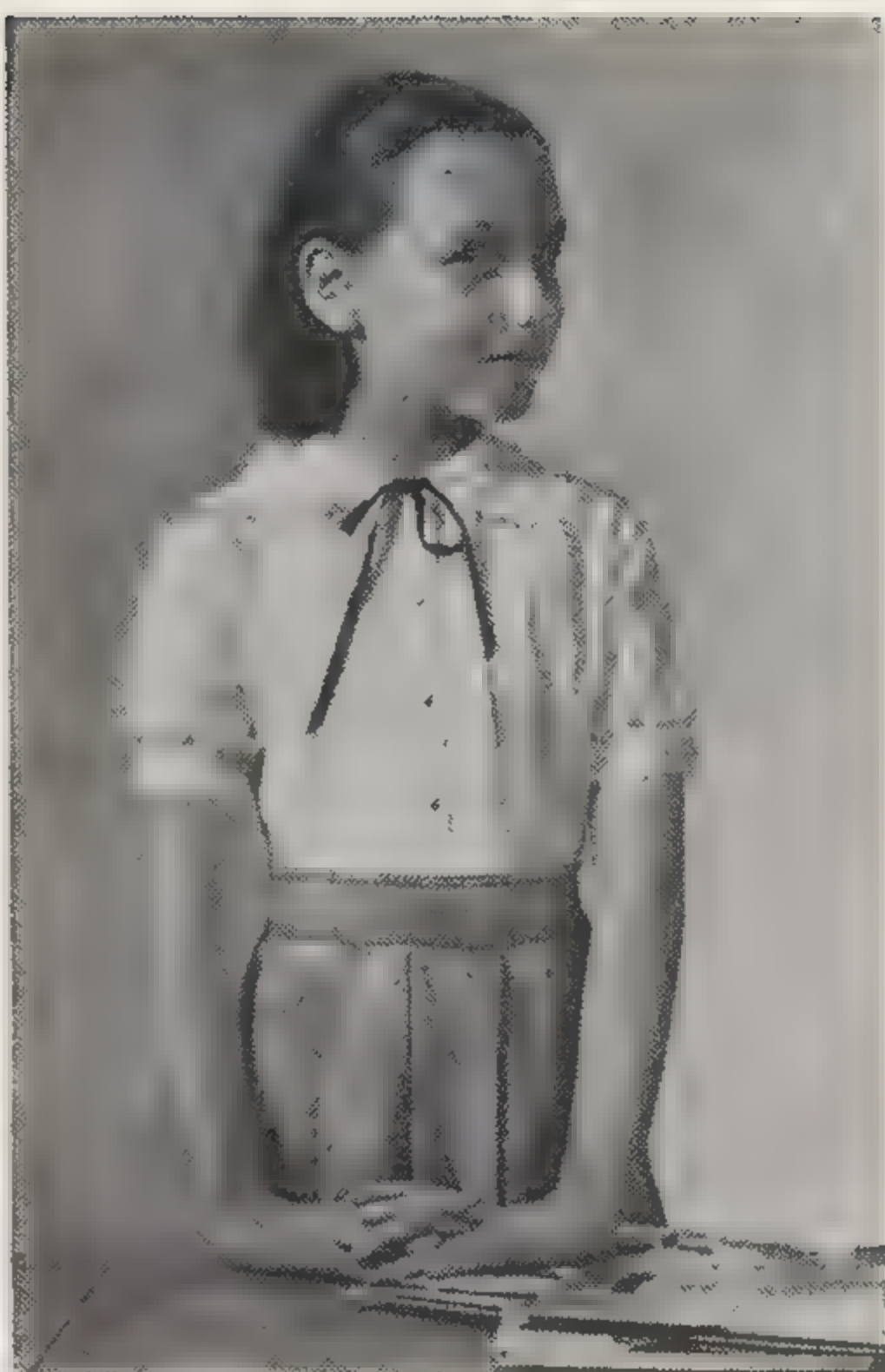
DR. MAYER: In Boston, Dr. Martha Trulson and Dr. Fredrick J. Stare studied several large groups of overweight patients. One group was referred to the dietary clinic of a large hospital; another group was subjected to a "group treatment" program; some received psychotherapy; and a control group was left untreated.

After three months, there were great differences between the groups, but after a year, there were very few little differences. After two or three years, there was hardly any difference no matter what treatment the group had received. Although many patients had lost weight, the great majority had regained it; in some cases, they had gained as fast as they lost. In each group there was a certain proportion of people who had been successful at losing weight, but a certain proportion of people had gained weight beyond their starting weight. Most of them were back where they had started from. I think this points to the fact that (Continued on page 132)



"Best" blouse:  
"But dear, if you wear  
it now it won't be fresh  
for Sunday school."

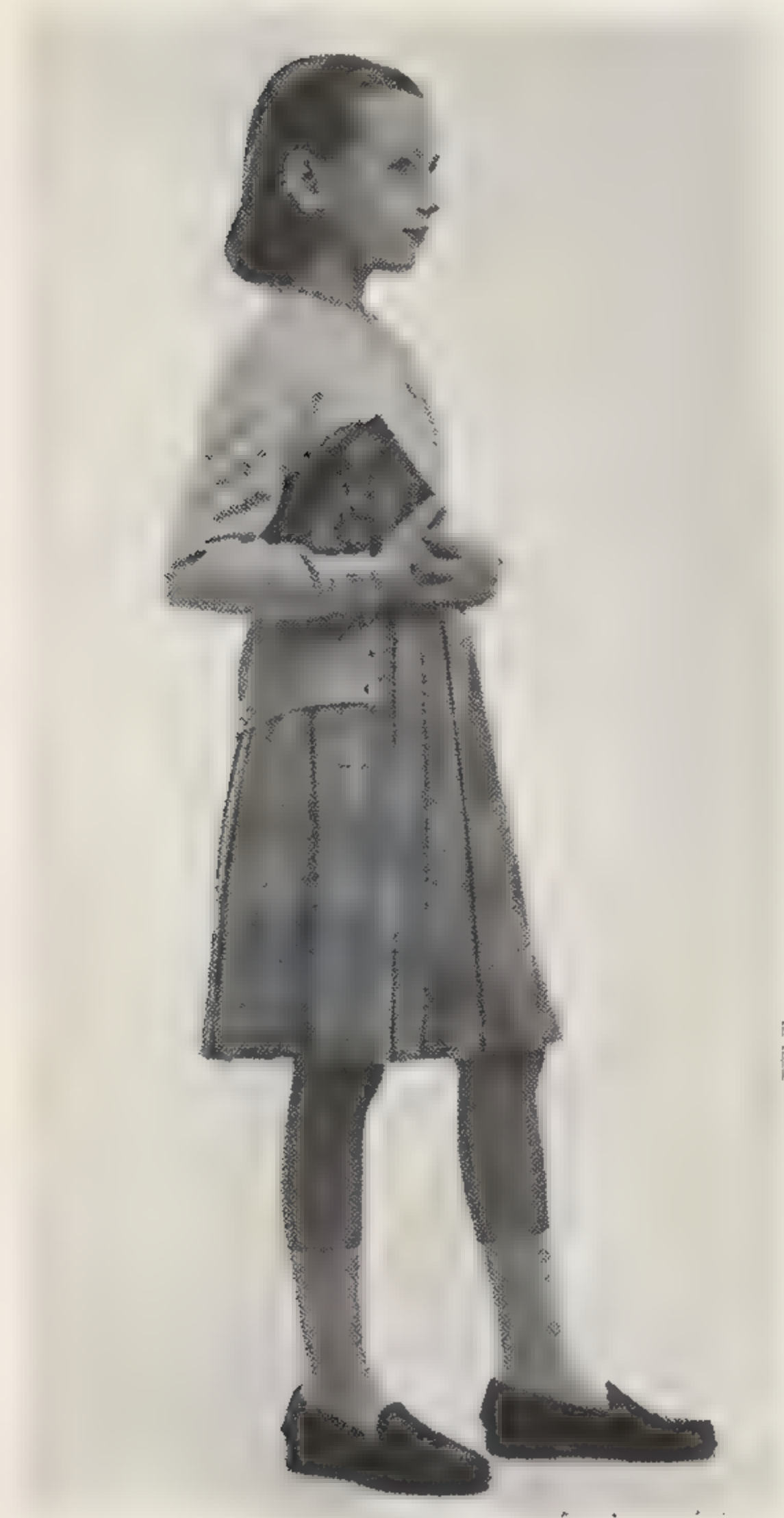
Classic shirt  
with a neat trick  
up both its sleeves



## SEVENS - TO - TWELVES

(Continued from pages 118-123)

Above: Top of page, a "best" blouse—tucked white cotton lawn, with organdie. Black velvet bow. \$3. Directly above, a classic shirt of white cotton broadcloth, long-sleeved. The neat trick: tabs inside upper part of sleeves button to keep them in place when rolled up. \$2.30. Blouse and shirt, both by Loré; at Saks 34th. Below: Yellow sweater set of Orlon, and a pleated yellow-and-grey plaid skirt—all, happily washable. The skirt, Orlon-and-wool, \$6. By Neubauer. Pull-over, \$4; cardigan, \$6. These, with grey neckbands dyed to match the plaid's grey—both, by Regal. All: at Gimbel's.



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school bus: pull-over,  
cardigan, and a plaid skirt  
pleated to stay that way

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Vogue's own\*

10-day plan  
 for eating for  
 a 10-lb. loss

\*EDITORS' NOTE: This is Vogue's own classic "Diet X."  
 Vogue's Diet Authority does not endorse any *one* diet.

This is "Diet X," revised to *include* foods in season—in this current season—and to *exclude* any freewheeling ideas as to what constitutes "a portion." We've weighed and measured all portions accurately and advise you to do the same. Where meats are involved, the given weight always means: weight without bone. The things to add to this diet and still stay *on* the diet are: chopped mint, tarragon, chives, dill, where they add flavour; and an occasional calorie-less beverage where it adds refreshment. For the woman who can't see her way clear to skimmed milk, there's this arithmetic to apply to her calorie total: whole milk has about twice the caloric value of skimmed milk.

## FIRST DAY: 841 CALORIES

**Breakfast:** One-third cupful fresh raspberries (42 cal.) with ½ cupful skimmed milk (45 cal.). One thin slice of toast (40 cal.). Black coffee (0 cal.).

**Lunch:** Three oz. broiled salmon, with chopped parsley (171 cal.). Six stalks frozen asparagus, with lemon (20 cal.). One-half cupful shredded cabbage, with vinegar dressing (14 cal.). One glass skimmed milk (90 cal.). One apple (60 cal.).

**Dinner:** Two thin loin lamb chops, fat cut away completely; broiled (192 cal.). One-half cupful mushrooms (2 cal.). Salad of ½ head lettuce, chopped chives, green pepper cubes, water cress, ½ cucumber, sliced fresh tomato, 1-inch square crumbled Roquefort cheese, vinegar or lemon juice, salt (110 cal.). One-half syrup-packed peach (55 cal.). Black coffee or tea (0 cal.).

## SECOND DAY: 859 CALORIES

**Breakfast:** Half a cantaloupe (50 cal.). One poached egg (75 cal.) on a thin slice of crisp toast (40 cal.). Black coffee (0 cal.).

**Lunch:** One good, full cupful of flaked lobster meat (125 cal.), 1 tablespoonful tomato sauce (25 cal.).

Three-quarters cupful cooked kale or spinach (39 cal.). 2 stalks of celery, and 1 stalk of endive (15 cal.). One-half glass of skimmed milk (45 cal.). Broiled or fresh orange slices (75 cal.).

**Dinner:** One-quarter pound sirloin steak, fat-trimmed (200 cal.). ½ cupful steamed baby carrots, sprinkled with chives (30 cal.). One fresh, peeled tomato, to be eaten raw, with salt (70 cal.). Boiled custard cup, made with skimmed milk and no sugar (70 cal.). Black coffee or tea (0 cal.).

## THIRD DAY: 857 CALORIES

**Breakfast:** Half grapefruit (50 cal.). Half cupful of cornflakes (50 cal.), with ½ cupful of skimmed milk (45 cal.). One thin crisp slice of toast (40 cal.) with a restaurant-size pat of butter (50 cal.). Black coffee (0 cal.).

**Lunch:** A 4-oz. serving of pan-broiled liver (152 cal.) with ⅓ of a yellow onion, sliced (12 cal.). Two-thirds cupful of zucchini or summer squash (36 cal.) with 2 teaspoonfuls of grated Parmesan cheese (23 cal.). Half cupful of fresh strawberries (26 cal.). Half glass of skimmed milk (45 cal.).

**Dinner:** Three and one-half ounces of lean, ground round steak made into two small meat patties, broiled (183 cal.). One tomato stuffed with uncreamed cottage cheese, mixed with chopped green pepper, carrot, chives (70 cal.). One cupful of *whipped* fruit Jell-O (75 cal.). Black coffee or tea (0 cal.).

## FOURTH DAY: 861 CALORIES

**Breakfast:** Half a cantaloupe (50 cal.). One soft-boiled or poached egg (75 cal.). Thin slice crisp toast (40 cal.). Black coffee (0 cal.).

**Lunch:** Chicken; ¼ pound of a broiler, boned, broiled (150 cal.). Four canned artichoke hearts (20 cal.). ½ cupful cauliflower (16 cal.), restaurant-size pat of butter (50 cal.). One whole, raw cucumber, eaten out



of hand, or sliced and soaked in diluted vinegar (7 cal.). Skimmed milk, 1 glass (90 cal.).

**Dinner:** One-quarter pound of hot roast beef (200 cal.). One-half cupful of broccoli (28 cal.). Salad: in aspic of plain gelatin, finely chopped fresh greens, tomato, celery, shredded cabbage, pimiento, green pepper (60 cal.). One large orange, sliced and garnished with chopped mint (75 cal.). Black coffee or tea (0 cal.).

#### FIFTH DAY: 826 CALORIES

**Breakfast:** One cupful fresh strawberries (52 cal.), with  $\frac{1}{2}$  glass skimmed milk (45 cal.). One soft-boiled or poached egg (75 cal.). One large graham cracker (35 cal.). Black coffee (0 cal.).

**Lunch:** Shrimp cocktail made with 4 shrimps on lettuce leaves (35 cal.), and 1 tablespoonful tomato sauce (25 cal.). One whole, broiled, medium size lobster (108 cal.).  $\frac{1}{2}$  cupful green or wax beans (20 cal.).  $\frac{1}{2}$  cupful water cress (3 cal.). One glass skimmed milk (90 cal.).

**Dinner:** One-quarter pound cold boiled salmon, with lemon (225 cal.).  $\frac{2}{3}$  cupful Brussels sprouts (23 cal.). Salad of half head of lettuce, cucumber,  $\frac{1}{2}$  tomato, and teaspoonful of lemon juice (40 cal.). One half broiled grapefruit (50 cal.). Black coffee or tea (0 cal.).

#### SIXTH DAY: 812 CALORIES

**Breakfast:** Two-thirds cupful of canned, water-packed rhubarb (18 cal.). One egg, poached or boiled (75 cal.). Thin, crisp slice of toast (40 cal.), with a restaurant-size pat of butter (50 cal.).

**Lunch:** One-quarter pound of steamed haddock, with chopped chives (118 cal.).  $\frac{1}{2}$  cupful of cooked beet greens (32 cal.). Salad of 2 tablespoonfuls of cottage cheese on fresh pineapple slice (58 cal.). One glass of skimmed milk (90 cal.).

**Dinner:** One cupful of consommé (34 cal.). One-quarter pound of turkey, white or dark—or thigh of roast chicken (192 cal.). One-half cupful fresh, stewed tomatoes (30 cal.). Celery and carrot strips (25 cal.). Melon balls, with lemon juice and chopped mint (50 cal.). Black coffee or tea (0 cal.).

#### SEVENTH DAY: 815 CALORIES

**Breakfast:** Slice of honeydew melon (50 cal.). Half cupful of bran flakes (54 cal.) with  $\frac{1}{2}$  cupful of skimmed milk (45 cal.). Black coffee (0 cal.).

**Lunch:** Two-thirds cupful of crab meat (132 cal.) with 1 tablespoonful of tomato sauce (25 cal.). Two-thirds cupful of stewed celery (5 cal.). Half cupful of shredded cabbage with vinegar dressing (14 cal.). One glass skimmed milk (90 cal.).

**Dinner:** One-quarter lb. lean, broiled tenderloin (225 cal.) with  $\frac{1}{2}$  cupful of mushrooms (2). Five small boiled

onions (28 cal.). One-half cupful steamed baby carrots with chopped parsley (30 cal.). Salad of one whole tomato and  $\frac{1}{2}$  cucumber, sliced on lettuce hearts, with a dash of vinegar (40 cal.). Half pear soaked in orange juice (75 cal.). Black coffee or tea (0 cal.).

#### EIGHTH DAY: 830 CALORIES

**Breakfast:** One-half cupful fresh pineapple cubes (31 cal.). One poached egg (75 cal.) on thin, crisp slice of toast (40 cal.). Black coffee (0 cal.).

**Lunch:** One-quarter pound lean, ground round steak, made into 2 small patties and broiled (183 cal.). Two-thirds cupful summer squash (16 cal.), 1 fresh, quartered tomato (23 cal.). One glass skimmed milk (90 cal.).

**Dinner:** One-half breast of roast chicken (161 cal.), 2 small, new, white boiled potatoes (52 cal.), with restaurant-size pat butter (50 cal.). One-half cupful cauliflower (16 cal.). 2 crisp stalks raw endive (10 cal.). One cupful whipped fruit Jell-O (83 cal.). Black coffee or tea (0 cal.).

#### NINTH DAY: 861 CALORIES

**Breakfast:** One-half cupful prune juice or 3 medium, dried prunes (65 cal.). One poached or boiled egg (75 cal.) with thin, crisp slice of toast (40 cal.). One-half glass skimmed milk (45 cal.). Black coffee (0 cal.).

**Lunch:** Fifteen steamed scallops, with lemon (102 cal.),  $\frac{1}{2}$  cupful green beans (20 cal.),  $\frac{3}{4}$  cupful boiled cabbage (25 cal.). Whole head of lettuce, quartered, with diluted vinegar or lemon juice (40 cal.). One glass skimmed milk (90 cal.).

**Dinner:** Roast leg of lamb, a serving of about 3 oz. (230 cal.). 1 tablespoonful mint sauce (10 cal.). One-half cupful broccoli (28 cal.), 1 cupful cubed eggplant (28 cal.), 2 stalks of celery (10 cal.). One-half cupful fresh pineapple cubes and  $\frac{1}{4}$  cupful fresh raspberries (53 cal.). Black coffee or tea (0 cal.).

#### TENTH DAY: 826 CALORIES

**Breakfast:** One cupful fresh orange juice (120 cal.). Poached or boiled egg (75 cal.), 1 thin, crisp slice toast (40 cal.). Black coffee (0 cal.).

**Lunch:** Three oz. veal cutlet (132 cal.), broiled with scant teaspoonful of Parmesan cheese (12 cal.) and a dash of lemon juice. One-half cupful spinach (12 cal.). One-quarter cupful green lima beans (48 cal.). Aspic salad, made with plain gelatin, finely chopped chicory, carrot, green pepper, celery, chives, tomato (60 cal.). One glass skimmed milk (90 cal.).

**Dinner:** Six medium clams (47 cal.). Four oz. steamed codfish steak (101 cal.),  $\frac{2}{3}$  cupful summer squash (16 cal.). One sliced tomato (23 cal.). One-half grapefruit (50 cal.). Black coffee or tea (0 cal.).

*Paul Sargent*  
ORIGINAL



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# VOGUE'S DIET AUTHORITY

(Continued from page 128) most of our therapeutic methods are still ineffective because they fail to take into account what the cause of overeating is. Just to say that a person eats more than he expends is no help whatever. The real problem is why does he do that.

## How are the types differentiated?

DR. MAYER: Although we understand the types in animals, we can not yet distinguish them in men, but these experiments open the possibility that people are at least as different as mice and that different types of treatments will have different results.

## Are there some people who can't diet?

DR. MAYER: Yes. The moment they are put on a diet they get headaches, they get uncomfortable, they can't main-

tain attention, and they can't do their jobs. Fortunately, they are not too numerous, but certain psychiatrists, among them Dr. Albert J. Stunkard in New York and also Dr. Hilde Bruch, have warned against attempting drastic measures with such subjects.

## What about the women who could very well weigh 10 pounds more than they do but yet manage to control it?

DR. MAYER: They just eat less, apparently because they are not particularly hungry. The problem begins when people can't lose without being very hungry. When people are hungry they eat. If we have people who can't lose without great suffering, the problem is not what they want to be but what they are. In that case a schedule of exercise, experimenting with various diets, et cetera, are indicated.

## What about vitamin pills?

DR. MAYER: I think people should get the proper vitamins from their food, but when someone is on a reducing diet, or travelling a great deal, it's a kind of insurance to take vitamins.

DR. KEYS: We have made many controlled experiments with diets containing almost no vitamins, with and without vitamin pills. For periods up to almost a month the only critical vitamin seems to be thiamine, or Vitamin B<sub>1</sub>. With synthetic diets as free of all other vitamins as we could make them, we found no signs of disorder or loss in performance capacity in experiments lasting only a month. Further, when a person is on a reducing program, it must be remembered that the actual diet used is what is eaten plus what is being burned up from the woman's own body. And in this process some of the body vitamins are released. Taking vitamin

like  
petals  
fit  
a  
rosebud.....

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# VOGUE'S DIET AUTHORITY

pills does no harm, but is usually an unnecessary adjunct to reducing.

## How long can one go on a low-calorie diet before it is really dangerous to health?

DR. KEYS: I think a month to six weeks on a very low-calorie diet (600 to 1,000 calories) is usually safe. Fat women who are in a normal state of health and nutrition to begin with certainly can go down to as low as 600 calories a day for that period.

When you go down that low, the diet must be mostly carbohydrates—around 300 or so calories of carbohydrates is absolutely necessary. The remainder should be good proteins, according to many opinions, but we find that with diets below 1,000 calories practically all protein eaten is simply burned as fuel, just like carbohydrates. Anyone going on a very low-calorie

diet for more than a few days should have continuing medical advice.

## While staying on a diet can one go into serious malnutrition?

DR. KEYS: The only cases of serious malnutrition from dieting that I have ever seen were of people who chose highly monotonous and peculiar diets. They thought they had found the cure-all for themselves, or they had read or misinterpreted something they read in a book, or they listened to bad advice. In all reducing diets we like to include, every day, an egg, a portion of lean meat or fish, a bit of fruit, some green vegetables, and one or more glasses of skim milk.

## What about retraining the appetite?

DR. MAYER: I can not see any proof of the possibility of retraining

appetite as such. Food habits, yes. Appetite, no.

If, on the other hand, people eat too much simply out of boredom or habit, and there is no compelling reason why they eat too much, then I think it's not a retraining of the appetite or of the centres in the midbrain. It's simply reforming of habits themselves. There is no proved basis at the present time for thinking that you have physically altered anything.

DR. KEYS: With former starvation cases it works the other way. The frequency of problems of obesity in former prisoners of war and victims of concentration camps is much greater than in the general population. The person who has had a long period of being hungry tends to overcompensate later. We have seen many cases of obesity in persons whose trouble began only (Continued on page 134)



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# VOGUE'S DIET AUTHORITY

(Continued from page 133) after they had a long period of privation in prison camps during the war. They lost forty pounds and gained back eighty, and even ten years later they can not regulate the appetite.

## Does environment affect obesity?

DR. MAYER: For tens of thousands of years, when man lived in the forest, he was dependent for his food on running faster than the game and moving along with the food supplies. We were fairly successful at that sort of thing, but there was a great deal of natural selection. The people who couldn't stand that life dropped out. These days we are in a situation which has nothing in common with what we were originally selected for. The ability of not gaining weight if man led a sedentary life was of no survival value whatsoever in the caveman era. Now, it becomes of

survival value to be able to decrease your appetite to the point where it is still satisfied when you don't do any physical exercise at all.

There are only two things that we can do. We have to fit ourselves to the environment by eating as little as we can, but we can also modify the environment as well, so as to place ourselves in situations where we can exercise.

Oddly enough, many people find that a restful vacation consists of fishing and/or hunting. In other words, placing themselves right back in the caveman age. Without going to extremes, I think we should try to re-exercise our bodies, to put ourselves under conditions where the muscles can become more taut. Actually, a great deal of the weight distribution problem which is so important to women, is automatically corrected if they are

physically active. Fat is less likely to accumulate in the areas where it accumulates if people stand up instead of sitting, cut down the food intake and increase the energy output.

GUEST PHYSICIAN: Instead of our environment selecting us, we'll select it.

DR. KEYS: I'm a little bothered about that because the only way evolution can act is by changing the selection of breeders from one generation to the next. Unfortunately, this breeding part is all done before the age when these problems or diseases of overweight arise. In other words, we can not hope that natural selection and evolution will ever result in producing a race that is slim in middle age; women tend to have babies and *then* to get fat.

## When is it easiest to diet?

DR. BROBECK: Spring. The warming weather throws off the appetite.



MIEHLMANN

## Vogue's cover: all the facts

*The picture, left:* Another view of this issue's cover—with this difference. The beige silk-tweed coat has been slipped off to show the dress that makes the costume—a sheath of coffee-brown linen-y silk that follows the coat's Empire line. The costume, by Adele Simpson, about \$225. At Bonwit Teller; Dayton's; Joseph Magnin.

*The shoes on the screen:* A colour-choice for a new beige costume.

1. Amber calfskin opera pump glossed over the toe with black patent leather. In Hubschman calfskin. By Julianelli, \$28. Lord & Taylor.
2. City spectator pump, tailored in rough-grained red Italian calfskin; not-too-high heels, for walking. By Bally, \$27. Altman's.
3. Straight-sided golden brown shoe, decorated with roller-coaster punchwork. In Hubschman calfskin. By Palizzio, \$22. Lord & Taylor.
4. Red as red can be, this year: high-heeled, pointed at the toe, briskly bowed. In Hubschman calfskin. \$23. Andrew Geller.
5. A steep-heeled opera pump, low at back and sides, straps forming a 45° angle with the toe. In Ohio calfskin. \$29. I. Miller.





## The ready dress: ready for cities now

This is the dress that begins where your coat leaves off—maybe that's now, on your part of the map—and goes right through till the first rose of summer. The fabric's right for this schedule, and so is the colour: a lightweight worsted crisped with Orlon, in pale brown, with white linen accents. And the cut, double-breasted but slender, has a pleasantly tailored line that looks correct for most city days. Here, we've added one of the new deep-set hats in white straw, a tawny brown bag. Take off the dress linens and try some parlays of your own. Dress, in Pacific Craft fabric; about \$45. By Kay Wynne. Betmar hat. Ronay bag. All: Miss Bergdorf of Bergdorf Goodman. Dress, also at Wanamaker's, Phila.; I. Magnin.

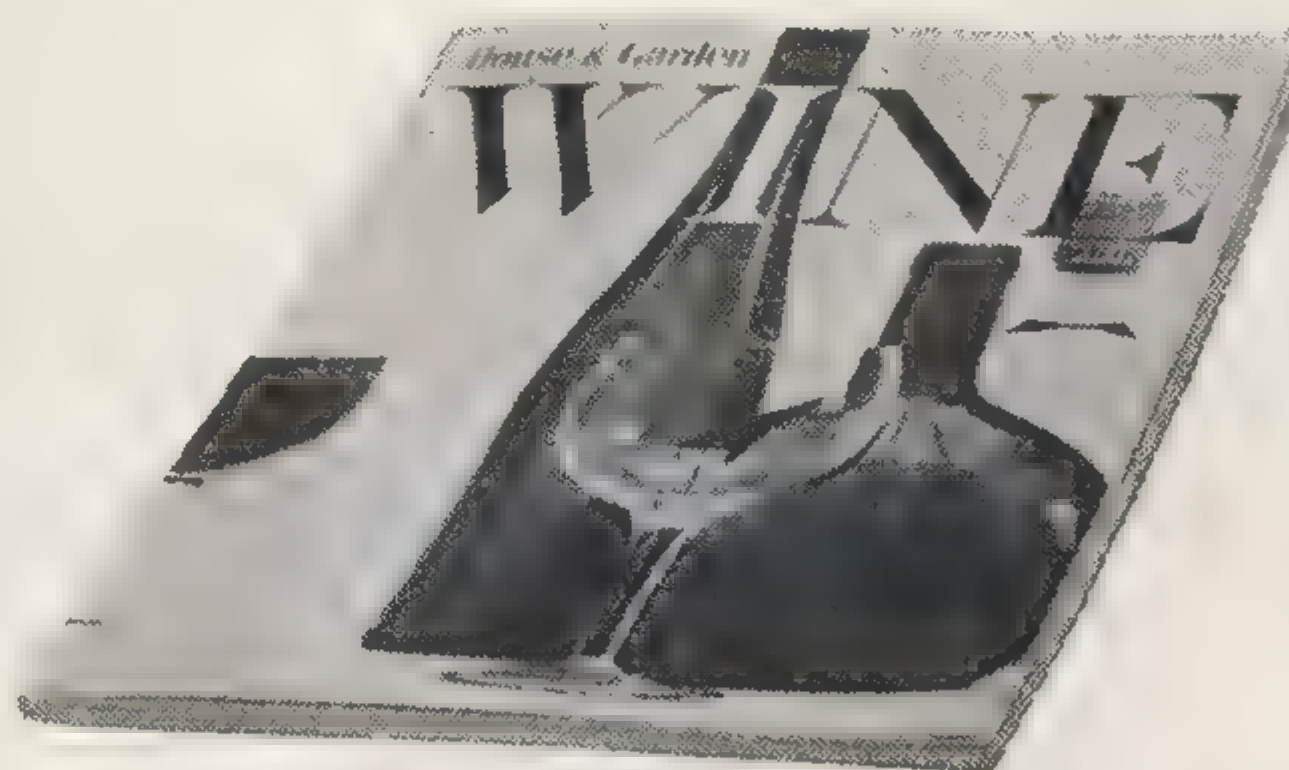


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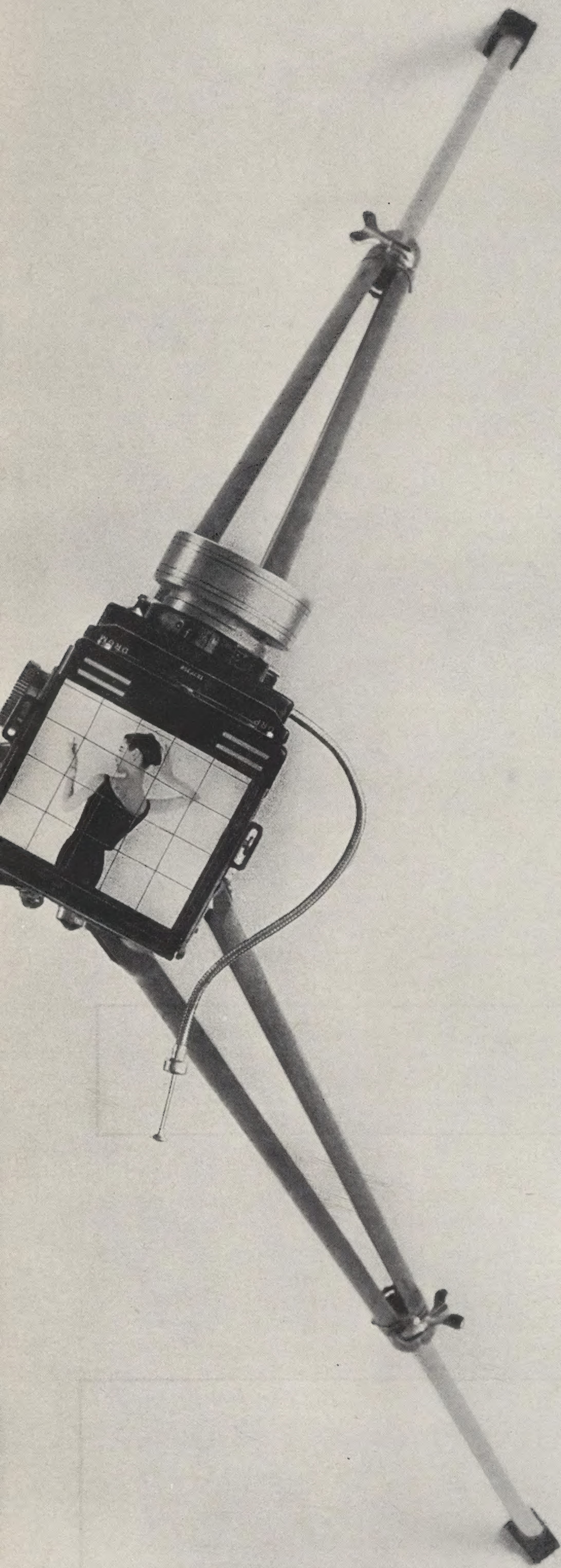


# VOGUE

*announces*  
*a search*  
*for another great*  
*fashion mannequin*

*We're frequently asked about the Vogue model—  
what it is that makes her a great fashion mannequin.  
And the answer is: not just beauty—in fact,  
she doesn't always have to be a beauty by conventional standards;  
not just a certain age—several of the all-time great models  
have ranged from their late 'teens on into their forties.  
And not just a given set of measurements—although the range of  
measurements is limited. What is required of her is this, however:  
individuality, freshness, variety, elegance—and the luck to be photogenic.  
These two pages announce Vogue's 1956 search for a new great mannequin  
to join the company of famous models who appear in Vogue's pages.  
This is a contest, Vogue's editors are the judges,  
and the rules and entry blank appear at right.*





## MODEL SEARCH CONTEST RULES

**Who is eligible?** (1) Any woman over 18 years of age who has not modelled professionally in any national magazine. (Anyone under 21 *must* have written consent from her parents.)

(2) You can not be in any way connected with The Condé Nast Publications Inc., nor related to any of its employees.

**What do you do?** (3) Fill out the attached entry blank, or a reasonable facsimile. Send it to the address on the blank along with three photographs, as follows: a close-up of your face; a full-figure, from head to toe, in a dress; and a full-length figure in a bathing suit. Name and address of entrant must appear on the back of each photograph.

Snapshots will do, but they must be recent. Photographs must not be larger than 8" x 10" nor smaller than 2 1/4" x 2 1/4". You may submit more than three photographs, but not more than a total of six, including the three required.

(4) The Condé Nast Publications Inc. assumes no responsibility for the return of photographs, but will try to return photographs upon written request, provided a self-addressed and stamped envelope is enclosed with your entry.

(5) All entries must be postmarked not later than midnight, March 1, 1956.

**How are you judged?** (6) Judges will be a board of VOGUE editors whose decision will be final.

(7) Preliminary selection of at least six women will be made by the judges on the basis of the photographs submitted. These finalists will be brought to New York for one week at VOGUE's expense. They will be photographed by VOGUE photographers, in clothes and accessories supplied by VOGUE for that purpose.

(8) The winner—the *one* model we are seeking—will be selected by the judges from the finalists on the basis of the professional photographs taken in New York.

**What is the prize?** The winner will receive a three-months' exclusive contract to pose for VOGUE. She will be paid a retainer fee of \$100 a week for the three months she is in New York, plus model fees at the regular VOGUE rate for beginners for modelling assignments performed.

During the three-month period, the winner may discuss and/or sign an individual contract to be represented by one of the national model agencies *after* the expiration of the VOGUE contract.

**What about the runners-up?** All finalists will be introduced to the leading model agencies.

At the discretion of the judges, one or more of the finalists brought here, but not selected as the winner, may be given modelling assignments by VOGUE. Should this happen, these runners-up would be paid at the regular VOGUE rate for beginners.

..... *Entry Blank* .....

## VOGUE'S MODEL SEARCH

The Condé Nast Publications Inc., 420 Lexington Avenue, New York 17, N. Y.  
*Entries must be postmarked not later than midnight, March 1, 1956*

NAME \_\_\_\_\_  
(please print)

ADDRESS \_\_\_\_\_  
(street) (city) (zone) (state)

TELEPHONE NUMBER \_\_\_\_\_ AGE\* \_\_\_\_\_

I am enclosing one close-up of my face ☐; one full-figure photograph in a dress ☐; one full-figure photograph in a bathing suit ☐.

TOTAL NUMBER of photographs enclosed (not more than six including the above three required photographs) ☐.

My sizes are as follows:

DRESS \_\_\_\_\_ BUST \_\_\_\_\_ NECK TO WAIST: \_\_\_\_\_ HIP \_\_\_\_\_  
HEIGHT \_\_\_\_\_ WAIST \_\_\_\_\_ FRONT \_\_\_\_\_ BACK \_\_\_\_\_ WEIGHT \_\_\_\_\_

I, herewith, enter VOGUE's Model Search Contest. I have read the rules of this Search and I understand and agree to them. If I should be a finalist and/or winner I will be available to VOGUE for such publicity as the magazine deems worthy, and I agree not to enter into any publicity with newspapers and magazines nor make any radio or television appearances without the approval of VOGUE Magazine, until after the final judging is completed and any individual modeling contract with VOGUE expires.

I certify that I have never appeared as a professional model in a national magazine.

\*If under 21 years of age, please enclose consent of parent.

SIGNATURE \_\_\_\_\_



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## VOGUE PATTERNS

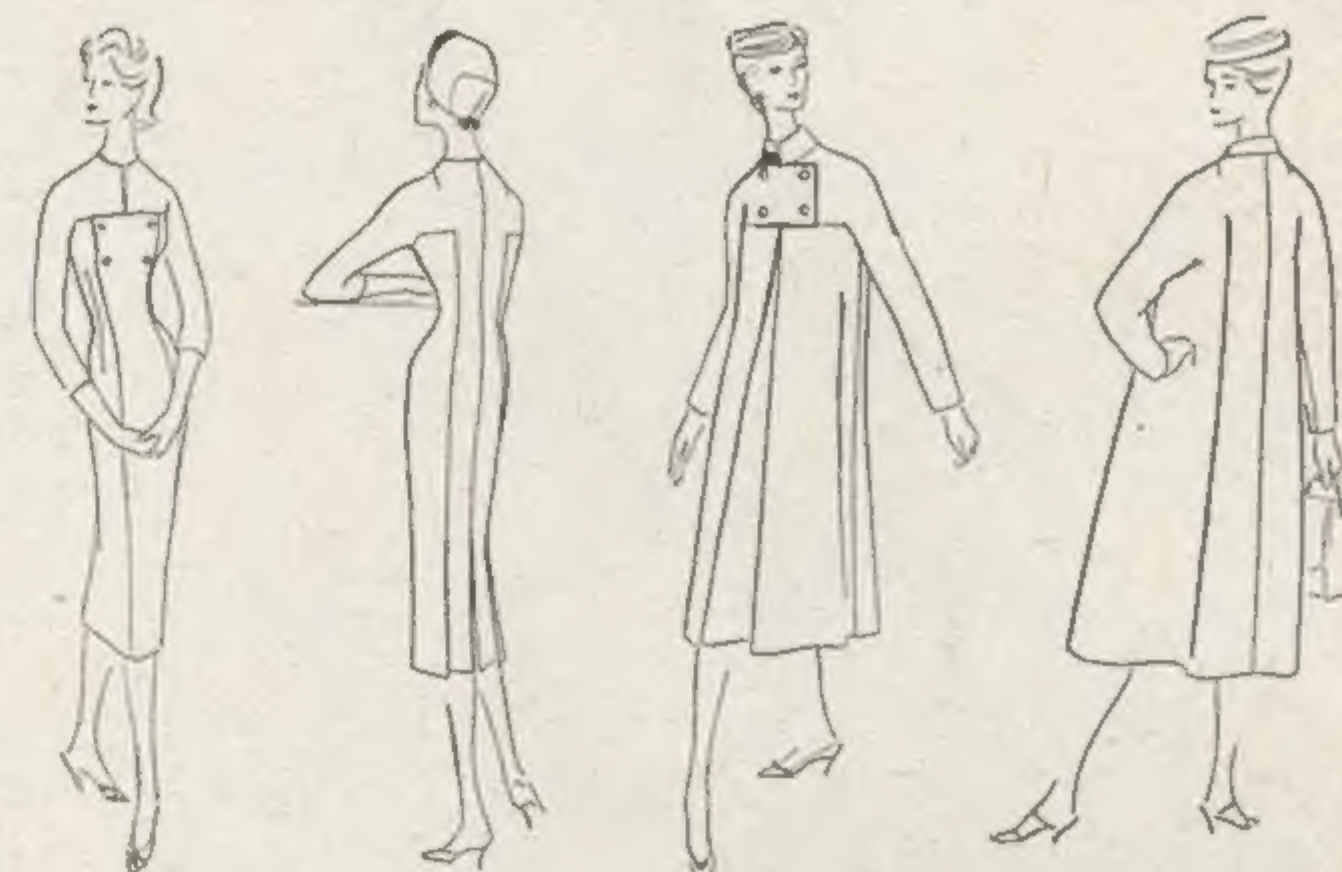
(Back views, sizes, yardages of the Patterns shown on pages 106-109)



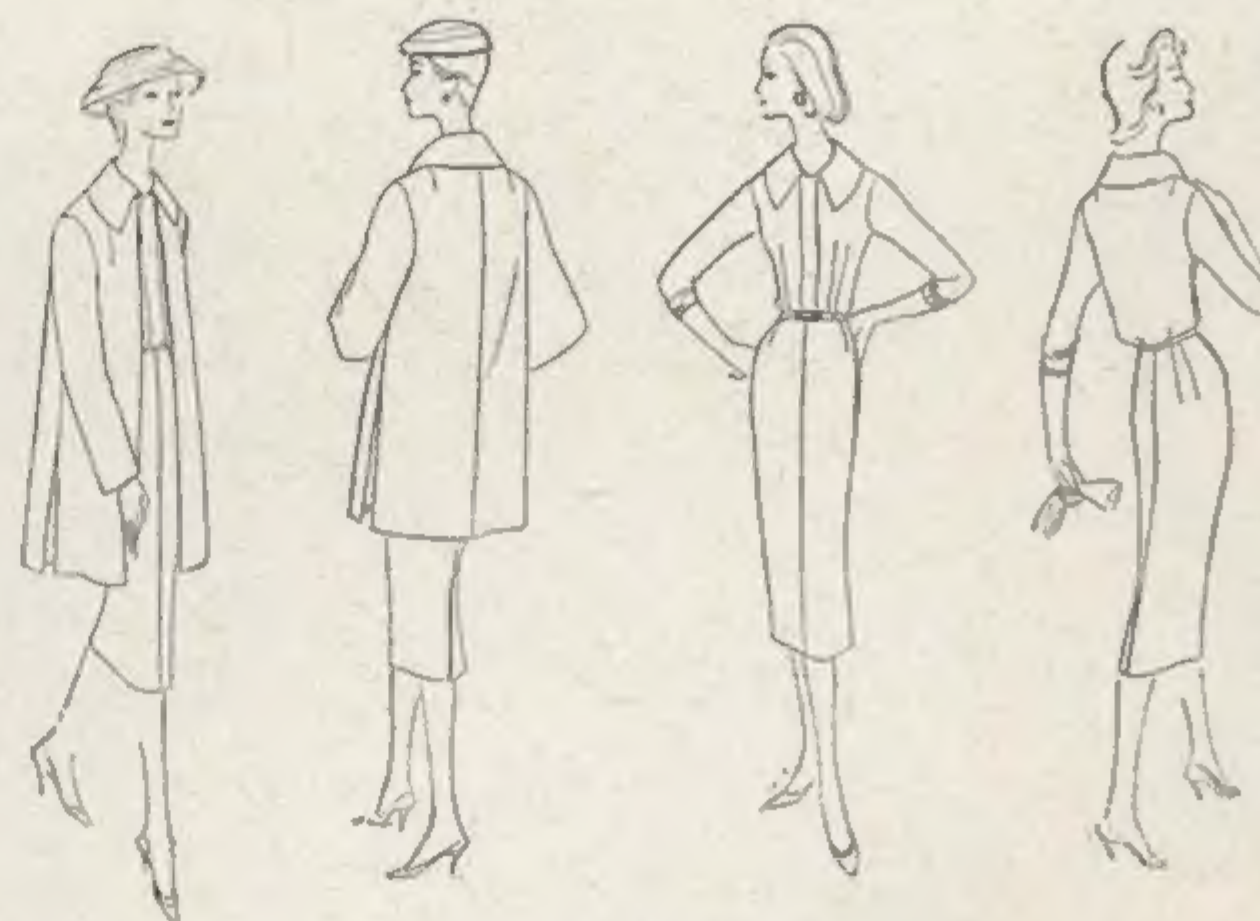
S-4676

**Left: Vogue Pattern S-4676** for a complete costume—a sheath dress with a waist-length jacket. Sizes 10 to 18 (28 to 36). Fabric requirements for size 16 (34):  $3\frac{1}{8}$  yards of 54" fabric will take care of dress and jacket (we used a silk-and-wool blend). Price, \$1.

**Right: Vogue Pattern 896** for the coat and sheath costume. Sizes 12 to 20 (30 to 38). Fabric needed for size 16 (34): 3 yards of 54" fabric for the dress;  $3\frac{1}{2}$  yards of 54" for the coat; and the coat's lining needs 4 yards of 39" fabric. The price of the pattern: \$2.50.



896



S-4677

**Left: Vogue Pattern S-4677**—complete costume of sheath and brief coat. Sizes 12 to 20 (30 to 38). Fabric needed for size 16 (34):  $3\frac{5}{8}$  yards of 39" fabric for the dress;  $1\frac{7}{8}$  yards of 54" fabric for the coat;  $1\frac{3}{4}$  yards of 39" fabric for the coat's lining. Price: \$1.50.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

● Also: see March 1 Vogue  
for an important announcement  
about Vogue Patterns

## THE DAUPHIN ISLE MARINA

In the January issue, Vogue inadvertently located this marina in Georgia. The correct address is: Dauphin Isle Marina, Dauphin Island, Alabama. Vogue regrets the error!



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